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Everlasting Servants of the Gods : Bronze Priests of Ancient Egypt from the Middle Kingdom to the Græco-Roman Period

by

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B.A. high hons. (University of California, Santa Barbara) 1986
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Abstract

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Professor Carol A. Redmount, Chair

The bronze statuary of certain non-royal personages is investigated -- more specifically, the ancient Egyptian priest. Recent studies of ancient Egyptian bronze sculpture have focussed on royal bronzes (Hill 2004) and bronzes of deities (Gasser 2001); bronze statuary of the private individual, however, has never been thoroughly investigated. In my investigation I found that the 'priestly' figure comprised the majority of the non-royal corpus (90%). Approximately 350 individual statues, statuettes and figurines housed in museums in North and South America, Europe, Russia, Turkey, Israel and Egypt form the basis for this study. These figures were manufactured over a wide date range, from the possible predecessors of the Middle Kingdom (ca. 2000 BCE) to the Graeco-Roman Period (ca. 300 BCE to 360 CE) of ancient Egypt.

This study takes a multifaceted approach and is dependent on the available epigraphical, archaeological/contextual, and art historical evidence. The inscribed, dated and provenanced bronze figures that I investigated establish a chronological framework with which to examine the temporal aspect of the unprovenanced bronzes of the corpus. The size of the sculpture, style, technique, method of manufacture, frequency of production, and details of individual pieces are all features that I investigate for each object. In addition, I utilize several types of secondary sources to assist with dating the unprovenanced figures, i.e., two- and three-dimensional sources from the Egyptian artistic record.

This dissertation consists of nine chapters: Introduction, Methodology, the temporal chapters (Pre-New Kingdom, New Kingdom, Third Intermediate Period, Twenty-Fifth Dynasty, Late Period, Græco-Roman Periods), and the Conclusions. Appendices include: a catalogue with brief listings of the 350 pieces investigated and analyzed, a general chronology, a provenance index, translations and analysis of inscriptions and a glossary. The final synthesis is an historical and stylistic typology of the priestly figure based on archaeological context, inscriptions, and stylistic analysis. This investigation contributes a broader understanding of the social, religious, artistic, and historical context of non-royal Egyptian bronze statuary.

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This dissertation is dedicated to my parents, Gilbert and Jenny Maya Pedroza, and my paternal grandmother, Aurora Ruiz ((Gamboa) Pedroza), all of whom raised me, and my daughter, Mandalyn Kimberly Mendoza, from whom I learned my purpose. To my past and future.

~Barbara (Pedroza) Mendoza

Chapter I

Introduction

Ancient Egyptian bronze sculpture appears in many major European and North American museum collections, but its inadequate study makes the sculpture very difficult to analyze. In her recent work, *Royal Bronze Statuary from Ancient Egypt with Special Attention to the Kneeling Pose* (2004), Marsha Hill has made great strides in our thorough understanding of the royal image in bronze. The aim of the present study is to analyze and organize the corpus of priestly bronze statuary, a rather large subgroup of non-royal ancient Egyptian bronze statuary. To this end, I utilize several factors intrinsic to each three-dimensional figure: epigraphical, stylistical, contextual, and technical, to show the temporal development of the ancient Egyptian priest and priestly figure in bronze.[1] With this study I provide a foundation for further study in the area of non-royal bronze statuary in general and a clearer view of the artistic contribution of priestly bronze statuary in particular, as well as a better understanding of the role and development of priestly bronze statuary.

The most common format in which ancient Egyptian bronze sculpture was utilized was the bronze votive offering,[2] typically comprised of a hollow, rectangular base, a deity or group of deities on one end of the base, and a small human figure on the other end. Geographically, bronze votive offerings were popular and widely distributed and deposited within temple precincts during the Late and Ptolemaic Periods of ancient Egypt.[3] Egyptian

[1] The term "priestly figure" is used throughout this study to include both images of priests and images of male figures performing cultic or ritual service. Their identification as an ancient Egyptian priest or a priestly figure is considered when discussing the object. All references to "Cat. nrs." in the text refer to the catalogue entries in Appendix A. Each catalogue entry is listed by an individual number, and arranged alphabetically by museum location within its chronological time period, i.e., New Kingdom, Third Intermediate Period, Twenty-Fifth Dynasty, Late Period and Græco-Roman Period, or General time period. Each listing includes the type of priestly figure, date, museum and inventory number, provenance, dimensions, inscription (if any), description and bibliography. Appendix C is a provenance index and Appendix D is the data analysis for the physical features, both for the pieces in Appendix A: Catalogue I. For ease of inscriptional analysis for the pieces in Appendix A: Catalogue I, Appendix D is a listing, in data sheet form, of the object, bibliography, transliteration, translation, Hieroglyphic text, and highlights the location of the inscription, name(s), god(s) names, and geographic location(s) mentioned.

[2] Other uses are discussed; see Ch. 1.3.

[3] The general chronology used in this work, Appendix B, is adapted from Zeigler, Ch., *Les Trésors de Tanis : Capitale oubliée pharaons de l'an mille* (2001), as most of the kings named in inscriptions derive from the Third Intermediate Period.

bronzes were popular temple votive offerings in the Near East and the Græco-Roman world, as well.[4] Thus, a number of intact votive group scenes have been located and made their way into museum collections around the world; most of the time, however, museum collections are full of separately cast pieces that were once part of group scenes and their original context is now lost. These circumstances make the study of these figures (both human and deity) very difficult.

Ancient Egyptian priest and priestly figures in bronze were not just manufactured as elements in votive offerings (group scenes) during the Late and Ptolemaic Periods. The present study reveals a number of bronze priest and priestly figures that were produced in antiquity that reflect the art and style[5] of most of the major time periods of ancient Egypt: the New Kingdom, Third Intermediate Period, Twenty-fifth Dynasty, Late Period, and the Græco-Roman Periods, thus, bronze statue production is a long-standing tradition spanning a time period of over 1500 years. A few examples of bronze male figures produced during the Middle Kingdom may, in fact, be antecedents for the Pharaonic priestly figure in bronze.

1.1 Classification of Priests

The priests of ancient Egypt have been a topic of much discussion over the last half century. This popular topic has been successfully treated by Sauneron (1957; 1988) and Blackman (1998), who have offered a clear description of priests and the priesthood in Pharaonic Egypt, thus, only a glimpse of the classification of ancient Egyptian priests will be presented here to further define the difference between the terms used in the present study, "priest" and "priestly" figure.

In ancient Egyptian society, the king was the intermediary between gods and humans, and as such he was the highest priest who, theoretically, appointed all other priests to assist him. In fact, the ancient Egyptian word for priest is *hm-ntr*, or servant of the god (Blackman 1998: 127); thus, theoretically, the king would be a *hm-ntr tpy*, or high priest. *Hm-ntr* is a title that was used as early as the First Dynasty of the Old Kingdom.

[4] To be briefly discussed, Ch. 2.3.2.

[5] The term "style" is used here in the sense of "a visual language with a vocabulary of forms or motifs and a syntax governing their relationship." See: Honour & Fleming 1982: 12.

Their basic duty was to bring forward offerings to a deity and assist with processions and ceremonies. These individuals had access to the cult statue in the sanctuary and maintained access to the temple. Larger cult centers would have a hierarchy of priests who were assigned specific duties.

One specific type of priest branched off as early as the Second Dynasty, the *hry-hb* or lector priest (ibid.: 138). Originally, the lector priest was a member of the royal family but in later times he could be someone appointed by the king. The *hry-hb* recited, chanted or sang rites from sacred scrolls at processions and ceremonies. In addition, they recited prayers and formulas to appease the gods. Lector priests are easily identifiable by the broad white band they wear diagonally across their chests. As time went on, compound titles were possible, such as *hry-hb hry-tp* (chief lector priest) and they could hold additional priestly titles simultaneously.

Another title, *it-ntr* or father of the god, is one on which at least one of the bronze figures in this corpus is inscribed (Cat. nr. 239). According to Blackman (1998: 124), it was a common title in the New Kingdom and fell between the *hm-ntrw* and the *wᶜbw*, or *wᶜb*-priests (discussed below). The *it-ntr* walked in front of the cult statue in processions and purified the path by sprinkling water.

The *wᶜbw* or pure ones (ibid.: 127) are priests that assisted the *hm-ntr* with performing lesser tasks in the temples and cult rituals. The *wᶜb*-priest maintained the purity of the ceremonial area, cultic implements and the persons involved in the ceremony. They were not allowed to enter the sanctuary, unlike the *hm-ntr*, and were allowed only inside the temple enclosure wall but not the temple itself. A priest would begin his training at this level, and work his way up the priestly classification system.

While the types of ancient Egyptian priests listed above are servants of the gods for cult temples,[6] one mortuary priest relevant to the present work is the *sm*-priest (ibid.: 141). Upon his death, the king was transformed into a divine being at his mortuary temple and priests were necessary here to maintain the mortuary cult. There are other types of mortuary priests, but the *sm*-priest was responsible for implementing the Opening of the

[6] In fact, the cult temple was the place of the worship for the principle deity and for the cult of the living king, which could cause confusion.

Mouth ceremony to re-animate the mummy or *k3* statue of the deceased. He was distinguished by the leopard skin cloak he wore during the ceremony, denoting his high status. His cloak is often decorated with stars rather than leopard spots, and may symbolize the night sky. Traditionally, he was the son of the deceased king who would rule in succession; later, the *sm*-priest could be any first son in non-royal families.

1.2 Classification of Priest and Priestly Bronze Figures

Several standard types of ancient Egyptian priest and priestly figures in bronze came to light in my research and are further explicated within their temporal chapters. These figures were manufactured in ancient Egypt from as early as the New Kingdom and conntinued to be produced through the Græco-Roman Period without pattern of frequency of types. The main types are: the priest, the supplicant, the adorant, the donor, the performer of cultic ritual, and the *k3* priest or offering bearer. Each have their individual function and purpose, which is briefly discussed below.

A priest (Pl. 52) is a male figure who is authorized to perform specific rituals for either a deity or a deceased person. In the bronze corpus of the present study, the priest is usually cast as a standard striding male figure, not performing any particular act, and there is usually an inscription on the body listing his priestly title. Generally, the priest is depicted bald or with close-cropped hair and wears the fashion of the time. Often he is adorned with jewelry and embellished with inlay. Priest figures are usually large-scale.

I have categorized the small-scale "priestly" figures into five general types, as patterns became apparent:

1) The supplicant (Pl. 68) is a kneeling male figure with the knees and toes on the ground line and the buttocks resting on the heels. The palms are facing down on the lap or to the sides of the lap and the figure looks forward.

2) The adorant (Pl. 72) is a striding or kneeling male figure with both of its arms bent at the elbows and hands raised with palms facing forward. The adorant appears to be worshipping a deity in front of him.

3) The donor (Pl. 82) may be kneeling, striding or standing while presenting or holding a deity in front of his body. Sometimes the deity is situated within a small naos

(naophorus) and sometimes he is holding the deity in his hands (theophorus).

4) Performers of cultic ritual (Pl. 101) are either kneeling, striding, standing or dancing, and are cast in specific cultic acts, such as presenting one or two jars or pouring a libation. This type has the most sub-types.

5) The *k3* priest (Pl. 112) is typically represented balancing a large offering tray with cakes on his head, or carrying one or two jars on his shoulders, while kneeling or striding. The figure's primary attribute is its upward arm formation into a *k3* sign.

I refer to these figure types as "priestly" figures because their precise identification as ancient Egyptian priests cannot be determined by inscriptions or any means other than their physical appearance, which usually follows the conventions of the *w*^{c}*b*-priest.

1.3 Function and Use of Priest and Priestly Bronze Figures

There are two main functions of ancient Egyptian priest and priestly figures in bronze; undoubtedly, there are more.[7] The main function of the large-scale priest statues (over 15.1 cm. tall) is for erection in a temple niche as a dedication to a god or goddess. These large figures are usually rendered in the artistic conventions of the court; thus, it is possible to identify and compare stylistic parallels with royal figures in order to date the contemporary priest figures. In addition, sometimes priest figures are inscribed with a king's titulary, which aids in dating the piece. The main function of the small-scale priestly figurines and statuettes (up to 15 cm. tall) is that they are separately cast elements that are part of a composite group scene, often taking the form of a bronze votive offering. The votive is used similarly to the larger bronzes, as a dedication to a deity. The priestly figure, however, has a different identity. It is an anonymous priestly figure who stands in proxy for the dedicant; at the same time, the priestly figure adds a human element to the divine group scene or votive offering.

Before proceeding with the methodology of the present study and the overall temporal development of the ancient Egyptian priestly bronze figure where the stylistic, epigraphic, contextual and technical analyses are considered, it is beneficial to review the

[7] Other uses are proffered when discussing the individual pieces of the present study, where appropriate.

previous state of research concerning non-royal bronze statuary.

1.4 Previous Research on Ancient Egyptian Bronze Statuary

Ancient Egyptian bronze statuary of non-royal personages is seldom illustrated or included in surveys about ancient Egyptian sculpture (Michalowski 1978; James & Davies 1983; Russmann 1989) and rarely include images of priestly bronze figures. It is usually small-scale[8] and difficult to date, and it deviates from the artistic conventions of well-known large-scale stone statuary.[9] *Statues de divinités* by G. Daressy (1906) is the first major publication of ancient Egyptian sculpture to include a significant number of ancient Egyptian bronzes, although stone statuary is its main focus. It comprises an iconographic typology of ancient Egyptian gods and goddesses in both stone and bronze located in the Egyptian Museum, Cairo. The work is largely out-of-date and is limited to one collection, but it provided a model for later studies. The first in-depth study solely devoted to ancient Egyptian bronzes of gods, kings and private people is G. Roeder's work: *Ägyptische Bronzewerke* (1937). This monograph comprises a stylistic analysis of bronze statues and statuettes from the Hildesheim Museum in Germany and includes a few examples discussed in the present study. In addition, it contains one of the first scholarly syntheses on the ancient Egyptian bronze-working technique. Most scholars or curators of ancient Egyptian art are more familiar with Roeder's second work, *Ägyptische Bronzefiguren* (1956). It provides a descriptive and stylistic analysis of ancient Egyptian bronzes in a systematic format. Although he draws his corpus solely from the Staatliche Museen in Berlin, he discusses numerous parallels from museums worldwide. This work is a comprehensive stylistic typology and provides a technological synthesis of the bronze-working process. It does not give the bronzes a much-needed historical or temporal framework, however, as it is a catalogue organized by style. Over the past two decades scholars have made advances concerning the technical work put forth by Roeder's scholarship. Craddock, Riederer, and Schorsch have conducted numerous technological studies and compositional analyses (Craddock 1985; Riederer 1978, 1981, 1982, 1983, 1984, 1988; Schorsch 1988a; Schorsch 1988b; Schorsch 1997/98) that aid in determining

[8] Although several large-scale bronze statues exist; see examples in Chapter 5-6.

[9] Most past and current scholarship concerning ancient Egyptian sculpture centers on stone sculpture.

forgeries but have limited dating use for my goal of producing a chronological typology. The most recent historical and iconographic study of royal Egyptian bronzes is the dissertation written by M. Hill (2000; 2004). She studied bronze representations of the Egyptian king from all periods, particularly kings in the kneeling position, thus producing the first large organized corpus of royal bronze statuary.

Three recent articles have attempted to give specific Egyptian bronzes an historical or art historical context (Ziegler 1987; Bianchi 1990; Vassilika 1997); all concern bronzes that date to the Third Intermediate Period, in general. C. Ziegler gives a detailed survey of Egyptian bronzes from this epoch, illustrating the period's unique and innovative contributions to bronze manufacturing techniques. At this period, bronze statues and statuettes are larger than in previous periods, gilded with gold and silver, and inlaid with semiprecious stones. Third Intermediate Period examples constitute the high point of Egyptian bronze sculpture overall. The God's Wife of Amun (a type of priestess) is highlighted. R. Bianchi provides evidence that the ancient Greeks most likely turned to Egyptian metalworking techniques to develop their own bronze-working industry. He discusses the finds from the Greek island of Samos, where several relevant ancient Egyptian bronzes had been excavated up to 1972, to illustrate the possible Egyptian influence on the manufacture of certain ancient Greek bronze statuettes. E. Vassilika discusses the technical composition of three bronzes from the Fitzwilliam Museum, comparing their alloys with examples of cupreous statues in other museums that date between the Old Kingdom and the Third Intermediate Period. It is an integral source for the understanding of bronze composition throughout the Pharaonic period as it attempts to take a chronological approach.

Some studies concerning Third Intermediate Period and Late Period bronzes are limited to articles concerning specific or particular bronzes, rather than addressing an entire period. In 1956, C. Aldred conducted an analysis of the Carnarvon Statuette of Amun (Aldred 1956) and, in 1981, E. Russmann discussed a royal statuette dating to the eighth century BC (Russmann 1981); however, more relevant to this study are two articles written by H.R. Hall in 1930 (Hall 1930: 1-2) and E. Winter in 1971 (Winter 1971: 146-55). In "The Bronze Statuette of Khonserdaisu in the British Museum," Hall discusses an

extremely well-preserved example of an unprovenanced Saïte Period Egyptian bronze priest (Cat. nr. 43), the first bronze Egyptian priest figure to be studied and published at length.[10] He analyses the inscriptions, iconographic elements, and quality of the statue, and firmly identifies it as a priest, possibly from a royal workshop. This statuette provides a seminal fixed point for the chronological typology of the present study. In his 1971 article "Eine ägyptische Bronze aus Ephesos," Winter discusses the archaeological context of a bronze Egyptian priest found at Ephesus in Turkey in 1968, now housed in the Ephesus Museum in Selçuk (Cat. nr. 55). The statue was found completely intact and dates to the Late Period. This bronze statuette is also important for the present study as it provides a datable reference point within the chronological framework. To my knowledge, only one article has been written concerning ancient Egyptian bronze donors or adorants (Müller 1989: 5-33). In his article, Müller attempted to date, stylistically and technically, a work that he referred to as an 'unusual' figure of an Egyptian priest that he considered to be "blind."[11] The article does not address Egyptian priestly bronze figures as a whole, however.

The priestess figure in bronze[12] has been addressed in the literature to a limited extent, with most attention given to the large-scale[13] hollow-cast priestess figures of the Third Intermediate Period (Delange, Di Mantova & Meyohas 1995: 137-45; Taylor, Craddock & Shearman 1998: 9-14; Delange, Di Mantova & Taylor 1998: 67-75). The majority of these figures are striding, with both arms raised as if to hold musical instruments such as sistra. They usually wear short curled wigs and cap-sleeved gowns with pointed tips. The studies, however, focus on the conservation of these works, as many are in poor condition and are flaking. To date, no studies have addressed the various figure-types of the ancient Egyptian bronze priestess as a whole.

[10] Russmann (2001: 239, cat. no. 130) also discusses this bronze at length.
[11] This piece is unprovenanced and I have been unable to find its present location.
[12] Though excluded from the present study, the scholarly literature concerning the ancient Egyptian priestess figure is significant in the survey of previous research on bronze statuary.
[13] small-scale bronze statuettes of priestesses exist but have not been addressed in the literature, for example: Priestesses of Amun, Priestesses of Bastet, and female adorants.

Chapter II
Methodology

2.1 Introduction

The ancient Egyptian priestly figure in bronze comprises approximately 90% of the non-royal corpus of ancient Egyptian bronze statuary representing males, which makes the ancient Egyptian bronze priestly figure an ideal subject in which to investigate the parameters of non-royal bronze statuary. I traced approximately 290 examples of priestly bronze figures that are currently housed in forty-two museums in North America, Europe, Russia, Turkey, Israel and Egypt (see Appendix A: Catalogue of Priestly Bronzes). Another 50 or so examples are listed in art auction catalogues (See Appendix A, Catalogue III). These figurines, statuettes and statues were manufactured[1] from the New Kingdom (ca. 1539-1075 B.C.) to the end of the Graeco-Roman Period (332 B.C.-642 A.D.), thus providing a large corpus over a lengthy time span.

2.2 Methodology of the Study

The aim of the present study of ancient Egyptian priestly bronze statuary is threefold: first, to provide the foundation for further study of a particular type of non-royal figure, the priestly figure; second, to arrive at a clear understanding of the role and development of priestly bronze statuary; and third, to produce a work that may be used in tandem with the study by Dr. Marsha Hill concerning royal bronze statuary from ancient Egypt. The end result of this dissertation is a temporal and stylistic analysis of the ancient Egyptian priestly figure in bronze.

Phase I

In the first phase of research I identified and organized the corpus and data. First, I located as many examples as I could of non-royal bronzes in such resources as art exhibition catalogs, museum catalogs and web sites, Porter and Moss' *The Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*

[1] Located in Egypt and abroad.

(1960-), Hornemann's *Types of Ancient Egyptian Statuary,* and *The Annual Egyptological Bibliography* (1951). Initially I sought provenanced bronzes only; I quickly found out, however, that not many pieces had a recorded provenance. Thus, to execute my study I had to include the vast number of examples of unprovenanced bronze figures.

I have included in the present corpus figures that were inscribed with priestly titles[2] or were rendered with priestly iconographic elements (see Chapter 1.3.2). Sauneron (1960 (2000): 36, 40-2) has provided a detailed description of the outward appearance of ancient Egyptian priests. In addition, I utilized two-dimensional depictions of persons performing ritual acts[3] rendered during the New Kingdom to determine the iconography of the priest figure. Such depictions included: a shaven head, knobby skull, New Kingdom-derived profile, and a sash-kilt. Furthermore, the figure was usually engaged in a ritual pose. In the present study I conclude that the appearance of the 'priest' type in three-dimensional sculpture occurred at the beginning of the New Kingdom (see Chapter 4 and Appendix A).

Thus, I sought non-royal bronze figures from all time periods that featured the above-mentioned criteria; though, I excluded the popular figure of Imhotep as a scribe.[4] I also excluded any anthropomorphic and theriomorphic deities in bronze, as well as kings. I considered all other male forms in my selection process to determine whether or not the piece represented a priestly figure. Specific types of representations, such as *k3* statues, fertility figurines, amulets, and jewelry were excluded even though their medium was bronze, as well as representations of children, the poor, slaves, foreigners, and even a caricature of a man playing a harp. Furthermore, questionable figures, such as those in non-traditional poses and indeterminate figural types were excluded because they were not performing a specific cultic act. Three or four examples of metallic Predynastic figures (see Chapter 2.3.2) were ultimately excluded because they were simple, crude representations of human forms and could not be identified as a priestly figure by pose or attributes.

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[2] Actually, very few bronze figures were inscribed with priestly titles; examples include, Berlin ÄMP 23703 (Pl. 11), Cambridge, Fitzwilliam, E.11.1937 (Cat. nr. 18), Florence, Museo Archaeologico, 1782 (Cat. nr. 60), and Dijon, Musée des Beaux-Arts, A 192 (Cat. nr. 133).

[3] For example, Cairo CG 25029 (Peck 1978: 118, cat. nr. 49), Berlin 12411 (Schäfer 1986: pl. 48), Berlin 7278 (ibid.: pl. 52); Hildesheim Inv. nr. 375 (Eggebrecht & Bianchi 1996: 72, Fig. 66).

[4] Imhotep the scribe is similar in appearance to many of the priestly figures. A study on the bronze examples of the deified Imhotep has already been done; furthermore, at this point he is a god and is not within the scope of this study.

From the entire non-royal bronze corpus that I examined I selected the priestly corpus, including (in addition to those with priestly titles and exhibiting priestly iconographic elements) those male figures that were rendered in such a pose that connoted a cultic act. The figures that I selected for the priestly corpus ultimately became the types that I refer to as adorant, supplicant, donor, performer of cultic ritual, and *k3* priest or offering bearer (see Chapter 1.3.1). These figures, though they may not be representing actual priests,[5] are representing individuals who are performing reverent or priestly duties and ultimately take on the guise or appearance of priests in later times. In addition, many of the surviving large-scale bronzes are representations of personages from the royal house (though not kings), are integral to the present work,[6] and thus are included in the priestly bronze corpus.

To compile the corpus of this study I collected data and created a database for each piece that I determined to represent a priestly figure. First, I produced a master list of published bronzes representing priestly figures located in museums worldwide.[7][8] This dissertation project required that I study the primary sources (the statuettes and, whenever possible, their archaeological records) in person, in order to examine, photograph and measure specific features of the bronzes (height, width, eyes, face, tangs, base). In the analysis of each object, I looked for such details as variations in size of the bronze in relationship to the overall corpus. I also noted the type of figure (i.e., statue, statuette), the type of subject (e.g., priest, adorant, donor), the method of manufacture, the type of pose, any variations on the surface of the bronze and its patina. If there was an inscription, I transcribed it. To the extent possible, I researched unpublished records related to the acquisition and archaeological context of each bronze. With first hand examination of these objects, I sought evidence that could assist me with determining relationships between the figures.[9]

[5] That is, they may not be inscribed with a priestly title, identifying it as an actual priest.
[6] For example, Louvre E 7692 is probably a nobleman or a prince, but his leopard skin cloak identifies him as a *sem* priest (see Ch. 6).
[7] I personally visited forty-two museums in five research trips and gathered data on approximately 400 cupreous figures dating from the Predynastic Period to the Graeco-Roman Period.
[8] Another advantage to visiting museums is locating unpublished examples, several of which are featured in this dissertation.
[9] Such as a common bronzeworking foundry origin.

As the project progressed, I collected the primary information into two formats: textual and photographic. The textual information includes the current location, the name of the subject (as assigned by the museum or myself), the inventory number, the date or probable date, provenance, measurements (height, width, eyes, tangs, base), inscriptions, description, condition, technical notes, material notes, details of the face, dress, and body, excavation records and bibliography. All information is featured in the Catalog (Appendix A). In addition, I collected secondary information (archaeological records and bibliography) from museums or museum publications and incorporated it into the textual database where appropriate. Lastly, for study purposes, I photographed each bronze figure[10] in five views (whenever possible): front, back, left side, right side, and close-up of the face, and compiled the photographs separately from the database.

Phase II

Once I gathered the primary data I determined which factors I would utilize to date and organize the 300 bronze figures into an appropriate temporal framework, before attempting the stylistic and typological analyses within each general time period. In other words, I needed to date the pieces, discuss them within their own temporal context, and analyze each piece, providing evidence for the date that I assigned to them. I decided that an in-depth analysis of manufacturing techniques (Chapter 2.3.1) and archaeological contexts (Chapter 2.3.2) in general, and physical features (Chapter 2.3.3) and inscriptions (Chapter 2.3.4) of the bronzes themselves was in order, with the primary goal of determining a *terminus ante quem* and/or horizon markers for details/facts within each dating factor. For example, in my investigation I discovered that leaded bronze was not used in ancient Egyptian bronze production before the Nineteenth Dynasty (Ogden 2000: 154). Therefore, a bronze figure reported to contain a high lead content could not have been manufactured in the Old or Middle Kingdoms. Another example for the usefulness of the in-depth analysis of these four factors is that some facts may be used as markers for a particular time period. For instance, the dolichocephalic head (see Chapter 1.3.3) is a

[10] Whenever possible. Some museums did not allow me to photograph their pieces.

feature only seen on bronze figures dated to the Thirteenth Dynasty.[11] Therefore, the presence of this feature on a bronze statue would lead one to conclude that the piece was most likely manufactured during the Thirteenth Dynasty. Of course, corroborative evidence such as archaeological context or inscriptions would make the case stronger for a Thirteenth Dynasty date, if available.

For two of the factors, manufacturing techniques and archaeological context, I researched and compiled a history of each one: 1) the ancient Egyptian metal working industry, and 2) significant archaeological finds, which focussed on the non-royal male figure. The goal in constructing the histories was to determine key turning points and factual information, from a temporal standpoint. The analysis of the metal working industry provided information on the medium (copper and copper-alloys), methods of production (hammering, direct casting, indirect casting), types of casting (solid, hollow), methods of construction (assembling, mortise-and-tenon, dowel), techniques for fashioning the bronzes (modeling, engraving and incising) and decorating them (gilding, inlaying, coloring) (see Chapter 2.3.1). The history of significant cupreous finds[12] was key in providing the temporal framework of the present study (Chapter 2.3.2), as the provenanced pieces, for the most part, were utilized as anchor points within which to assign the unprovenanced examples.[13] I assigned unprovenanced figures the same date as those provenanced pieces to which they had a great deal of stylistic similarity.

For the last two factors, physical features and inscriptions, I gathered information from the objects themselves. In my firsthand examination of the figures[14] I focussed primarily on: 1) specific stylistic features (the face, hairstyle, dress, and body type), and 2) the epigraphy of any inscriptions that the objects may have had. The goal of analyzing physical features was to determine the physiognomy and iconography of the priestly figure (Chapter 2.3.3), in general, and compare these characteristics with the entire priestly corpus. If it could be determined that a certain style of hair or costume was rendered only

[11] Hill (2000: nt. 34) notes that Bothmer made this observation concerning Thirteenth Dynasty private statuary.
[12] Primarily of non-royal male figures but including royal and female figures when necessary to fill gaps.
[13] Archaeological finds discussed were located in Egypt, the Near East and Greece.
[14] For the most part, I personally examined the bronzes; however, there are several figures that I did not have the opportunity to study up close and had to rely on publications or unpublished museum records.

in a specific time period, then this would help with dating the figures. The goal of recording and analyzing the inscriptions (Chapter 2.3.4) was threefold: 1) to determine the types of inscriptions commonly written on priestly bronzes, 2) to record names and possibly identify the dedicant, and 3) to record and compare the names of kings, which would give a *terminus post quem* for the individual bronze. Furthermore, names of individuals that parallel or derive from known kings names may also help to date the figure.[15]

The main problem that I encountered while conducting research for the present study was a lack of detailed information, whether from museum records or archaeological reports. This resulted in general descriptions of archaeological context, rather than detailed analyses, and even gaps of information for some periods. For example, I was not able to locate any cupreous finds in archaeological contexts from the Second Intermediate Period[16] through the Third Intermediate Period. This fact makes the assignment of bronzes very difficult within these time periods; thus, I had to rely heavily on stylistic analysis for these sections. Another problem was that some pieces were housed in museums that I did not have an opportunity to visit; thus, information for these bronzes is scanty.

Phase III

I organized the temporal framework for the priestly bronzes by utilizing the four factors detailed above. I divided the discussion of the corpus into five general time periods: New Kingdom, Third Intermediate Period, Twenty-Fifth Dynasty, Late Period, and Greek and Roman Periods. Within each chapter I discuss key examples individually, providing evidence and stylistic parallels to explain why I date the piece to a particular time period. Thus, internally the chapters are organized chronologically (for example, the New Kingdom is also divided by dynasty), but they are also organized typologically. For example, like pieces are discussed within close proximity to one another for ease of comparison. In the final analysis, this organization helps with determining which types of bronzes were manufactured in which period, and a temporal development can be realized.

[15] For example, Boston MFA 83.346 (Cat. nr. 17). See discussion, Chapter 5.

[16] In fact, I was unable to locate any priestly bronzes dating to the Second Intermediate Period, although there is a seated female in the Louvre that is reported to date to the SIP (Louvre E 16267).

Emphasis of the different dating factors for each chapter became dependent upon the available information. Thus, no two chapters appear similar because the available data for each one were different. The dating of bronzes in Chapter 4 was based largely on stylistic features and two-dimensional comparanda of priestly figures from the New Kingdom. The main factor for dating for Chapter 5 was also 'stylistic features,' but in comparison to a few well-studied Third Intermediate Period priestly bronze statues rather than two-dimensional parallels. Chapter 6 was aided by the well-studied corpus of Twenty-Fifth Dynasty royal bronzes. The dating of bronzes in Chapter 7 was the most problematic, as the majority of examples fall within this time period. Usually a general date range of Late Period is assigned by museums to these pieces. I attempted to organize the available data and corpus into a coherent discussion, divided it into figures that I date to Dynasty 26, and to Dynasty 27 to 30. In this section, all of the factors for dating are utilized for analysis. Dating in the last temporal chapter, Chapter 8, is once again, based almost solely on stylistic parallels, though inscriptions become key elements. This section is problematic in that a cohesive style did not become apparent from the Greek and Roman corpus. Egyptian, Greek and Roman elements all figured strongly at the end of bronze working production in ancient Egypt.

Thus, I took a multi-faceted approach in the present study that was dependent upon the available type of information for each of the four factors and for each bronze figure studied. First, I took a diachronic approach to illustrate the temporal framework, utilizing manufacturing techniques and significant finds as the base. Then I analyzed individual provenanced pieces that I placed within the framework and made stylistic comparisons of unprovenanced bronzes to date the latter, based on variations of details, such as hairstyle, dress, body type and pose. To the extent possible I provided evidence for their assignment to a particular date. In the final chapter, I utilized statistical analysis to note the frequency of types, poses, method of rendering and geographic location, to determine popular or common usage of both figure-types and inscriptions. Lastly, I examined the iconology of the pieces: who, what, when, where, and why the bronzes were manufactured, in order to provide a further understanding of their role in ancient Egyptian society. The result of this investigation is a temporal and stylistic study of the ancient Egyptian priestly figure based

on archaeological context, epigraphic evidence, and stylistic, statistical, and iconological analyses.

2.3 The Factors for Dating

2.3.1 The Ancient Egyptian Copper and Bronze-Working Industries

Copper has a long history of exploitation and use by ancient Egypt metalsmiths, from as early as the Neolithic Period in Egypt, ca. 5500 BC. Native copper (i.e., existing in metallic form) and copper ore are not indigenous to the inhabited areas of Egypt, but copper deposits of varying purity and composition occur naturally in neighboring areas of the Eastern Desert (Wadi Sitra, Safaga and Quseir), the Sinai (Timna, Serabit el-Khadim), and Nubia (Wadi Sitra). Along with other minerals and stones (i.e., turquoise) in these regions, copper could be easily identifiable by its bright green color when it was exposed to air. As the Egyptians began trading with foreign countries during the New Kingdom, other areas became a source for copper ore as well, such as Syria and Cyprus (Lalouette 1979: 339-42).

2.3.1.1 Mining and Foundries

There is evidence for copper mining and the treatment of copper near the mines in the Sinai: 1) crucibles, molds, tuyères (or clay nozzles), and casting installations were excavated at Serabit el-Khadim in February 1977 and March 1978 by the Ophir Expedition of the Institute of Archaeology at Tel Aviv University (Beit-Arieh 1985: 89-116), which date to the 18th Dynasty of the New Kingdom (ibid.: 115), and 2) crucibles, ingot molds, copper slags, and ore were found at Wadi Magharah, with an Old to Middle Kingdom date (Petrie 1906: 51-2; Lucas & Harris 1962: 202-04). Furthermore, the mines at Wadi Dara in the Eastern Desert, excavated from 1991-93 by IFAO, yielded nine melting workshops with furnaces and fragments of crucibles (Castel, et al. 1995: 21-2) in use from the Predynastic to the beginning of the Old Kingdom. Kaczmarczyk and Hedges (1983: 235), in their extensive study of Egyptian faience, determined the source of copper-containing glazes used in faience production to be from the southern Eastern Desert, and suggested

that this area may have been exploited as early as the First Dynasty of the Old Kingdom. The Timna mines in the Sinai appear to be the oldest exploitation site, however, where there is evidence of mining and treatment (or smelting) since the fourth millennium BC.[17] The Sinai area was worked in Predynastic times, abandoned during the First Intermediate Period, and then used extensively during the Middle Kingdom (Mellado 1995: 142-43). Timna continued to be exploited and worked to the end of the New Kingdom (or early Dynasty 19 to Dynasty 21) (Shaw 1995: 2) but there is no evidence for the exploitation of the Timna mines during the Late Period.

Very few metalworking foundries have been excavated in ancient Egypt, a situation that led early scholars to believe that most ancient Egyptian metal objects were imported. Numerous tomb paintings exist, however, that illustrate metalworking scenes and these date from the Old Kingdom to the New Kingdom.[18] It is clear from these scenes painted during Pharaonic times that royal and/or temple workshops existed, although to date there are no excavated foundries from the Old and Middle Kingdoms. It has only been within the past twenty years that remains of two foundries or workshops have been revealed through excavation: one at Qantir in the Eastern Delta (Pusch 1990: 75-113) and one at the funerary temple of Seti I in Western Thebes (Scheel 1989: 25-7, figs. 19-21). In 1989 the remains of a cross-shaped foundry were found at Qantir, which has a late Eighteenth to early Nineteenth Dynasty date (Pusch 1990: 75-113). Qantir was the site of ancient *Per-Ramesse*, the Ramesside capital in the Eastern Delta; thus, the foundry was part of a royal workshop. It covers a 30,000 square meter area and yielded such metalworking remains as crucibles, molds, tuyères, metalworking tools, slag, and waste. It was capable of producing very large-scale copper alloy castings. Earlier, in the spring of 1985, the remains of a Ptolemaic period foundry was located by Rainer Stadelmann of the German

[17] These areas were not always worked by the Egyptians.

[18] For example, in the Old Kingdom: the mastaba of Queen Meresankh III (Dunham & Simpson 1974: fig. 5), the tomb of Wepemnofret (Hassan 1936: fig. 219), the tomb of Niankhkhnum and Khnumhotep (Moussa & Altenmuller 1977: pl. 63), the mastaba of Mereruka (Duell 1938: pl. 30), and the tomb of the Vizier Pepiankh (Blackman 1953: pl. 17); in the Middle Kingdom: an official's tomb (Newberry 1894: pl. 14); and in the New Kingdom: the tomb of Rekhmire (Davies 1943: pls. 52-3, 55), the tomb of Puyemre (Davies 1922: pl. 28), and the tomb of Nebamun and Ipuky (Davies 1925: pl. 11), with at least one metalsmith scene dating to Dynasty 26 of the Late Period (Kuhlmann & Schenkel 1983: 96, pls. 30 and 103). This scene, in Theban Tomb 36 belonging to the Chief Steward of the Divine Adoratrice, Ibi, partly imitates a relief of a Sixth Dynasty nomarch from Deir el-Gebrawi (Baines & Malek 1980: 106-07), also named Ibi (ibid.: 122) and is most likely an archaizing scene.

Institute of Archaeology, Cairo (Scheel 1989: 25-7, figs. 19-21). The foundry is situated at the mortuary temple of Seti I in western Thebes, but was dated to the Ptolemaic Period on the basis of pottery. Thus, this installation was not used for the cult of the deceased Nineteenth Dynasty king but may have been placed there later for the general production of statuary for nearby temples and chapels,[19] though no direct evidence has been found. The foundry at western Thebes is much smaller than the one at Qantir; only four mud-brick structures were uncovered, which were utilized as hearths for the crucibles (Scheel 1989: 25, figs. 20-1). Also found here were fragments of crucibles, tuyères, and bellow nozzles (ibid.: 27). It should be no surprise that these two foundries date from the New Kingdom and the Ptolemaic Period, in parallel to the production of numerous bronzes dated to these periods. With further careful study the sites, especially the larger one at Qantir, should shed more light on the Egyptian metalworking industry.

2.3.1.2 Composition and Types of Alloys

Ancient copper contains naturally occurring impurities in the form of other metals (tin, silver, gold, and similar) and minerals (zinc, phosphorus, malachite, azurite). Treated copper ores, which are produced by the smelting process to produce ingots, primarily contain impurities of nickel or arsenic (Ogden 2000: 151). According to Ogden, the introduction of smelted copper "must have occurred in Egypt by about 4000 BC." The earliest evidence of smelted copper objects from Egypt, in the form of copper tools and weapons, are found in Predynastic burials at sites such as Naqada[20] and Ballas.[21] [22] The earliest bronze alloy consisting of copper and tin could have occurred naturally in the desert but eventually was the result of smelting copper and tin ores. The tin in ancient bronze has

[19] Such as, the small Græco-Roman temples at: Deir el-Medina (Temple built by Ptolemies IV, VI and VIII to the goddess Hathor; PM II2: 401-07; Arnold 1999: 197-98, fig. 148), Qasr el-Aguz (Temple built by Ptolemy VIII Euergetes II for the god Thoth; PM II2: 527-30; Arnold 1999: 198, 200, fig. 151), and Deir el-Shelwit (temple of Isis dating from the time of the Tetrarchs (68 BC) to the Emperor Hadrian (AD 117-138); PM II2: 530-32; Arnold 1999: 231-32, fig. 187). Also in the vicinity of Deir el-Bahari is a small shrine to Imhotep and Amenhotep son of Hapu, built by Ptolemy VIII (Arnold 1999: 200; Wilkinson 2000: 178). See: Baines & Malek 2000: 85.

[20] For example, a toilet tool with chiseled ends (UCL 4239) and a single-barbed harpoon (UCL 4302); both unpublished. See: Petrie Museum of Anthropology (UCL) website.

[21] For example, an adze (UCL 5437); unpublished (ibid.).

[22] Another example of an early adze is from an unknown Predynastic site, according to museum records (UCL 19836); unpublished (ibid.).

a variable range of occurrence of between 2% and 16%. If the tin content is less than 2%, the object is considered to be 'copper with a trace of tin.' The production of 'true' bronze (the deliberate addition of tin to copper) occurred in some areas of the Near East by 3000 BC (Ogden 2000: 153) but did not reach widespread use in Egypt until the Middle Kingdom. In Egypt, copper was the metal of choice for the manufacture of figurines and statues, tools, tablets, vessels and bowls (ibid.; Petrie 1974; Lucas & Harris 1962: 217) from the Old Kingdom to the end of the New Kingdom, and continued to be used to the end of Pharaonic times for many objects. Bronze, however, became the preferred medium for statues and statuettes from the Middle Kingdom to the Graeco-Roman period, when working in metal.

Copper-tin alloy (Ogden 2000: 153) or 'bronze' (Lucas & Harris 1962: 217) had its advantages over copper for producing statues and statuettes, as well as tools and weapons (Lucas & Harris 1962: 217). First, the addition of up to 4% tin can strengthen or harden the copper after cooling, which increases the durability and, in the case of tools and weapons, the sharpness of the cutting edge of the object. Furthermore, during the bronze-making process, the melting point of copper becomes lowered after the addition of tin; the melting point drops from 1,083° C. for pure copper to 960° C. for 85% copper with 15% tin. Lastly, the addition of tin increases the liquidity of the molten ore, which facilitates the casting process. All of these factors make bronze a viable and desirable medium with which to make statuary. The common use of bronze as a medium was not carried out, however, until well into the Middle Kingdom. True bronze was not used extensively as a medium in ancient Egypt for the manufacture of any objects until the Twelfth Dynasty, some 1,300 years after its discovery in Western Asia.

By the Nineteenth Dynasty, it became common to add lead to the copper-tin alloy (Ogden 2000: 155). The product is often referred to as leaded bronze. In archaeological terms, the deliberate addition of lead to molten bronze marks the transition from the Middle Bronze Age to the Late Bronze Age. The leaded copper-tin alloy becomes a more desirable medium[23] with which to make statuary as it is stronger, but does not benefit in the manufacture of tools and weapons because the metal does not maintain a sharp edge. High levels of lead, up to 30%, reduce porosity, increase the liquidity of the molten ore, and

[23] Than unleaded bronze.

lower the melting point of the mixture. Twenty-five percent lead added to a copper-tin alloy can reduce the melting temperature to less than 800° C., thereby reducing work and fuel consumption by the founders. In the Third Intermediate Period, small amounts of lead (under 5%) were added initially to copper-tin alloy by the craftsmen, who produced very thin-walled, hollow-cast statuary of medium to large size. Over time, the lead content was gradually increased to 20%, thus facilitating the increased production of cast copper-alloy statuary and votive groups in the Late Period. This practice continued well into the Ptolemaic Period, when the lead content of these alloys was between 20 and 30%.

In the 1980's, Riederer conducted several scientific and technical studies on the chemical composition of approximately 1000 examples of ancient Egyptian metal statuary, from such museums as Berlin, Hannover, Hildesheim, and Munich, to see if compositional variations could assist in dating, authenticating, and sourcing the bronzes.[24] His corpus focussed primarily on bronzes of Egyptian deities dating from the Middle Kingdom to the Roman Period, but the majority belonged to the Late Period (ca. 700-300 BC.) (Riederer 1981: 239). Of interest to this study is his large corpus of bronzes since many of these pieces are discussed in the present work. His study charted the chemical composition of what could be called 'authentic' Egyptian bronze work (Riederer 1981: 241-42). The problem is that most of these bronzes were acquired by museums from private collections and are of unknown provenance. He argued that the provenance of objects of similar composition is most likely the same workshop. He then took into account what he said were stylistic features noted by Egyptologists (Riederer 1981: 240). His test group was a series of about 180 bronze Osirises from the above-mentioned museums. Riederer argued that the position of arms could determine provenance: crossed arms for Upper Egypt; hands crossed at same height, fist to fist for Middle Egypt; and one hand over the other for Lower Egypt (Riederer 1981: 241). He concluded that "bronzes of Lower Egypt contain more tin and less lead than bronzes of Middle Egypt, while the bronzes from Upper Egypt have a middle position." He maintained that this was a reliable trend. He also argued that the few extant New Kingdom metal statuettes that he tested are similar in composition to those of the Middle Kingdom (Riederer 1981: 243), but that in the Late Period, the

[24] Riederer 1978: 5-42; ibid. 1981: 239-43; ibid. 1982: 5-34; ibid. 1983: 5-17; ibid. 1984: 5-42; ibid. 1988: 5-20.

composition of the statuettes becomes more variable. He suggested that this phenomenon was most likely due to the proliferation of regional and temple workshops for universal and local deities that appeared during the latter epoch. Different workshops in various locations might be expected to produce objects of varying chemical compositions. Thus, if this method is to be useful it is necessary for technical analysis to be conducted on future localized finds to determine site-specific provenance.

2.3.1.3 Metal-Working Methods and Techniques

The methods for casting copper, copper-tin alloy (bronze), and leaded bronze are the same and the process is often discussed without distinguishing between these three main types of copper/copper alloys. In addition, there are three methods that the ancient Egyptian metalsmiths utilized to produce 'cupreous' statuary, that is, copper and copper-alloy statuary: hammering, direct casting, and indirect casting. The first method was the least technical; it required the smith to hammer metal into the desired form. Prior to hammering, the crude metal had to be treated. It was first smelted into ingots by production workers at the mines. The ingots would then be transported to the royal or temple workshop where founders were charged with melting, refining, alloying and dividing it into workable portions. Then, the refined metal was passed on to the blacksmiths for sheet production; this is best illustrated by a Fifth Dynasty painting belonging to the tomb of Wepemnofret at Giza (Hassan 1936: fig. 219). Utilizing a wooden anvil block (to absorb the vibration), a stone anvil on top of the block, and two types of hammering stones (one flat and one rounded), the smith could flatten and shape his subject into the desired form. The flat stone was used to smooth or flatten the metal and the rounded one was used to chase the metal into fluid or curvilinear forms. The process of hammering changes the chemistry of the copper, strengthening and hardening it, which could produce cracks. Already in Predynastic times (Scheel 1989: 30), the ancient smith realized that he could heat the metal again to keep it pliable. This technique, called annealing (Newberry 1894: pl. 14), changed the chemistry of the metal and kept it workable. This process continues to be used today.

The most often cited Egyptian examples of hammered statuary are two large copper[25] statues dated to the Sixth Dynasty found at Hierakonpolis[26] (Cairo JE 33034 and JE 33035).[27] The two figures, an over life-sized statue of Pepi I and a somewhat smaller figure of a man thought to be his son,[28] were found disassembled within the northernmost chamber of a five-chambered temple at this site (ibid. 1902: Pl. LXXII; Romano 1998: 279). The statues and associated finds were located under disturbed sand one meter below the base of the wall (ibid.: 27: Romano 1998: 279, nt. 181). There has been much discussion as to whether or not portions of the copper statues were also cast, such as the seemingly modeled features of the face (Quibell & Green 1902: 46; Garland & Bannister 1927: 36-7; Aitchison 1960: 69), but it is certain that the majority of the surface of the two figures was hammered (Quibell & Green: 1902: 28, 46; Romano 1998: 239, nt. 20). For example, the thickness of the walls of the larger statue is highly variable: one foot = 4 mm.; the neck = 2 mm.; the chest at one point = 1 mm.; one thigh = 2 mm. (Quibell & Green 1902: 47).

The two disassembled statues were each discovered in three pieces: the two legs and a torso with head.[29] The smaller hollow statue was found placed within the larger. Quibell noted that the forms were beaten out of plates of copper that were overlapped and fastened together by closely-set copper nails. He noted that the joints of the metal could still be seen and that rows of nails still existed along the inside of the arms, the sides of the bodies, and the back of the legs (Quibell & Green 1902: 46). Since the nails were pointed and had not been turned over, they each must have originally been attached to a wooden core. The cores, however, were not preserved and evidently had been taken out prior to deposition. Thus, for these two figures, pieces of the bodies at least were formed by individual sheets of metal and then attached together (presumably) onto a wooden core. The back of the head of the larger statue was missing and may have been a separately

[25] See: Romano 1998: 238, nt. 15. He states that the metal was analyzed by M.A. Mosso in 1907, who identified the medium as bronze (Maspero 1908: 75). Lucas & Harris (1962: 214), however, state that they are constructed of copper.
[26] Their excavation to be discussed in detail, Ch. 2.3.2.
[27] PM V: 193; Quibell & Green 1902: 46-7, pls. L-LVI; Vandier 1958: 34-5, pl. vii, 2-3; Romano 1998: 238-39, nt. 14, 256-57, 279-84, figs. 3-7, 62-4; Eckmann & Shafik 2002: 3-15.
[28] For various interpretations on the identification of the smaller figure, see Romano 1998: 280-82.
[29] See: Eckmann & Shafik 2002: Abbs. 21a-b and 22a-b.

manufactured crown that was probably removed before the figure was buried. The head of the smaller figure is intact. In its entirety, the large copper figure of Pepi most likely consisted of a separate crown (that did not survive), his head and upper body, a kilt of an unknown medium that did not survive, and the two legs. The sharpness of the facial features and the inlaid eyes indicate an attempt at a lifelike appearance (Eckmann & Shafik 2002: Abb. 23a). There is a hole in the middle of the forehead of the smaller figure where a uraeus was attached (ibid.: Abb. 24a). Together, the two figures represent the oldest known metal statues manufactured by this process in ancient Egypt. This method for producing large-scale metallic statuary was very difficult and much effort was needed. The hammering technique continued to be used throughout Pharaonic times for vessels, tools and weapons production, however, and less often for statues.

Another method of metalworking, contemporary with carving figural forms from chunks of lead ore,[30] is the 'direct casting' method, which was employed as early as the Predynastic Period. Direct casting is the casting of a single object in its entirety at one time, in contrast to 'indirect casting,' which utilizes prefabricated clay molds to mass-produce wax models for later casting (Roeder 1933: 45-67; Hunt 1980: 72). There are several ways that a metalsmith can employ the direct casting method: open molds, solid casts, and hollow casts. Open mold casting is the simplest way to produce a metal object. According to Scheel, the earliest evidence for this type of casting are simple tools and weapons dating to the Early Dynastic Period (Scheel 1989: 40), although I have cited Predynastic examples above.[31] In open mold casting, metalsmiths either carved a negative form in stone, shaped one in clay, or, as Ogden (2000: 157) suggests, formed an image in the sand; then molten metal, usually copper, was poured into the mold, producing a solid image with a flat back. This method would be adequate for tool and weapon making, but because it results in a flat object, it would be rarely used to produce three-dimensional human figures or statuettes.

The most common direct casting method in ancient Egypt was the *cire perdue* or the lost wax technique. This technique may also be referred to in the literature as

[30] For example, a lead female figure, British Museum EA 32138, unpublished.

[31] UCL 4239, UCL 4302, UCL 5437, UCL 19836, all unpublished. These may be viewed on the University College, London website. In addition, Carpenter reported that Brunton found a copper axe-head dated to the mid-Predynastic period at Matmar that was cast in this method and then worked and annealed afterwards (Carpenter 1932: 625-26).

'investment' casting (Hunt 1980: 63). The technique was invented[32] by ancient metalsmiths who worked, possibly in tandem, with potters to produce objects with a greater variety of shapes than the open mold casting technique could yield. The Egyptian metalsmith did not adopt this type of casting until ca. 2200 BC, according to Hunt (1980: 66). In the lost wax technique, the craftsman carves an image[33] from a malleable substance that is often assumed to be beeswax (Ogden 2000: 157),[34] coats the outer surface of the wax object with clay, and heats the entire piece to harden the clay and melt the wax; the wax then drains out of the fired clay or 'investment' (Lucas & Harris 1962: 221). The fired clay, having retained the modeled and incised details of the wax, becomes a mold in which molten metal can be poured. The craftsman usually created air escape holes in the investment to facilitate the filling of metal into the mold, which reduced air pockets on the surface of the final work. Once cooled, the founder breaks the mold and extracts the cast metal figure. Finally, the surface is smoothed and polished. If the original figure consisted entirely of wax, the result would be a solid cast figure or statuette. Two solid cast copper male figures were excavated by Petrie at Abydos (Petrie 1903: 25, pl. V, 34-5)[35]; a solid cast copper female figure is housed at the Royal Museums of Art and History (Brussels 7121),[36] but it is unprovenanced; all three figures date to the Predynastic period and are the earliest known solid cast figures. Another solid cast copper female figure was excavated by Garstang from a Middle Kingdom tomb at El Arábah (Garstang 1901: pl. IX, 1:1, nr. 107), but may actually date to the "Thinite Period" (von Bissing 1910: 249, nr. 2), or the Early Dynastic Period.[37] All four of these figurines are very small-scale[38] and are depicted in a standing position. Later, in the Sixth Dynasty, a few crude standing male figures were solid cast in

[32] Sometime in the middle of the fourth millennium BC (ca. 3500 BC) in independent regions such as Anatolia, Iran, Syria, Palestine and Thailand (Hunt 1980: 63-4).
[33] For wax model production, see Roeder 1933: 45-67; ibid. 1937: 192-99; ibid. 1956: 520-25.
[34] Lucas and Harris (1962: 221) and Hunt (1980: 64) state that beeswax was used, whereas Ogden contends that the use of beeswax is assumed. He says that beeswax alone is too soft to work in warm climates and that the craftsmen utilized "some other material which is easy to model and has a low melting temperature" (Ogden 2000: 157). Hunt states that wax was available from wild bees and was already a prevalent commodity by this time (Hunt 1980: 64).
[35] Excavation to be discussed in detail, Ch. 2.3.2.
[36] Unpublished.
[37] Excavation to be discussed in detail, Ch. 2.3.2.
[38] Only the measurements for Brussels 7121 could be obtained. Brussels 7121 is 5.8 cm. tall.

copper (British Museum EA 50732, EA 57324)[39]; these objects measure between 10 and 15 cm. high, slightly larger than the Predynastic and Early Dynastic examples.

The more technologically-advanced hollow casting process opened up the possibility for larger metal statuary to be produced by the casting method rather than the labor-intensive hammering method. Its introduction in Egypt may have coincided with the development of copper-tin alloy or bronze during the Middle Kingdom, since no copper hollow cast statuettes have ever been found (Ogden 2000: 158). The most often cited examples of the precursor to hollow cast objects come from the Fourth Dynasty. Separately cast spouts for ewers (Garland & Bannister 1927: 35; Lucas & Harris 1962: 215), which were latter attached to the vessels by rivets, may represent the beginnings of true hollow cast objects (Nofal & Waly 1998). Hollow or 'core' casting uses less molten metal and less wax; thus it is a more economical way to produce statuettes than solid casting. Using less metal and wax allows for larger statuettes to be manufactured because the raw material is used only for the surface of the statuette and the statue weighs less. The hollow casting process is similar to the solid casting process; however, a clay core is employed as a fixture (Lucas & Harris 1962: 221). The core is shaped by the craftsman, who afterwards applies a thin layer of wax and carves the surface into the desired form (ibid.). Then the figure is covered with a layer of quartz sand bound with clay and/or dung to form a reverse mold (Ogden 2000: 157). To secure the core into position it is fastened to the outer investment by pins or wires (ca. 1/8" x 1/32") (Garland & Bannister 1927: 40; Hunt 1980: 72). The object is then fired, leaving the clay mold attached by pins to the sand or clay core. The founder pours molten bronze into the space between the inner core and the investment, leaving a thin shell of bronze when cooled (Ogden 2000: 157). The core may then be removed from the bottom of the figure or left within the metal statue. The walls of the figure were usually of even thickness, depending on the skill of the craftsman. The earliest extant hollow cast bronze of a human figure is a striding man wearing a kilt (Berlin ÄMP 17958; Pl. 10),[40] which dates to the first half of the Twelfth Dynasty. I have observed that the sand core is still present in this figure.

[39] See Chapter 3.

[40] von Bissing 1913: 246, Taf. XII, 2; Roeder 1956: 296-97, §361 e, Taf. 44 k.

Indirect casting is another method for producing statuary and it was a heavily-used process in the production of Late Period bronze votive statuettes and group scenes. Roeder (1933: 45-67; 1937: 188) discusses the production of wax models for Egyptian statuary, and indeed numerous portable molds in clay and stone have been found that have no trace whatsoever of contact with molten metal. Thus, it has been suggested that these molds were used to produce a large quantity of wax models (Hunt 1980: 72), to be used in a two-step process of bronze statue production, that is, 1) mass production of wax models, and 2) casting the statues. The advantages are that the molds could be reused and numerous models could be made at one time. This method may have been the catalyst for the growing bronze votive statue market during the Late Period; however, of the Late Period human figures that I studied, no two pieces were identical. Thus, I found no evidence for human figures produced by prefabricated molds.[41]

Solid casting posed some limits to the size and complexity of the figure produced. In order to manufacture larger statuary than the smaller figurines and statuettes that had been produced from the Predynastic Period to the early Middle Kingdom, the ancient Egyptian craftsman utilized two methods to construct figures by piecing together already cast body parts: the mortise-and-tenon method and the dowel method. The first method, mortise-and-tenon, was used as early as the second half of the Middle Kingdom and borrowed from techniques developed by the artisans who produced contemporary wooden statuary.[42] By the time of Amenemhet III, high-quality medium-sized statues were produced in the Fayum region that utilized both solid and hollow cast parts to form a complete figure (Louvre E 27153[43]; Munich ÄS 6080[44] and ÄS 7105[45]; Ortiz Collection cat. nos. 33-7[46]; to be discussed below). It was at this time that the hollow casting method was mastered by the Egyptian craftsmen: they were able to produce statuary ranging between from 20 to 60 cm. by piecing together separately hollow and solid cast parts of a man or

[41] There may be evidence for their use in the production of animal deities, such as Thoth the ibis, since this figure is often produced as a composite sculpture, with wooden body and bronze head and legs.

[42] The two methods were in practice for producing wooden sculpture as early as the Old Kingdom and continued to be utilized well into the Middle Kingdom (Harvey 2001: 3; Robins 2001: 13-4). The methods were not utilized for bronze statue production until the late Middle Kingdom, however.

[43] Delange 1987: 213.

[44] Schoske 1990: 275, Abb. 3; Scheel 1989: 41, fig. 45.

[45] Schoske 1990: 275, Abb. 1.

[46] Ortiz 1993: cat. nrs. 33-7; ibid. 1996: cat. nrs. 33-7.

woman, such as the head, wig, crown, torso, arms, and legs. The solid cast arms, cast with rectangular-shaped outcroppings or 'tenons' at the shoulders, are inserted into the shoulder area of the hollow cast torso, which has rectangular-shaped sockets or 'mortises' for the tenons to be affixed. The arms are slipped onto the mortises from above, pushed down, and are secured by soldering, which was an excellent way to keep the figure intact. The seams were later soldered or joined together by molten metal strips fired at 427° C. (Scheel 1989: 34).[47] Delange describes in detail the mortise-and-tenon method utilized to manufacture an image of a man from the Middle Kingdom, and included an x-ray in her study (Louvre E. 27153).[48]

The second method for constructing Egyptian bronze statuettes from cast body parts was the dowel method. This method was used for statuettes dating to the Third Intermediate Period and is noted in certain female figures dating to the Twenty-fifth Dynasty (Riefstahl 1943-44: 5-23; Bianchi 1990: 74). The arms of many examples of this type of statuette survive and often appear to be loosely attached to the torso; thus, the statuettes are often referred to as figures with 'moveable limbs,' suggesting that they may have been dolls. However, I have studied several examples of this type of figure, however and there are also a few examples with securely attached limbs, also apparently soldered in place. The construction is much simpler than the mortise-and-tenon method. The head, torso, and legs are often cast as one piece using the hollow-cast method, then solid cast arms are attached with a long dowel inserted through holes at the shoulders of the arms and flat sides of the torso at the shoulder area. Usually the sand or clay core is left inside the body so that the core material can help keep the arms secure. Then small circular patches are soldered onto the outside of the arms where the dowel was inserted as well as over the seam at the shoulder area. Evidently the soldering material that was used for these statuettes was not of high quality, as it seems to have consistently degenerated or disappeared.

[47] There has been debate as to whether or not the ancient Egyptians knew how to solder; however, per my observation of several bronzes, the technique does seem to be employed. Ogden suggests that the seams were hammered or burnished, or may have been concealed by chased details, "such as arm bands and shoulder straps." (Ogden 2000: 159).
[48] Delange 1987: 213.

2.3.1.4 Embellishing Techniques

After the craftsman polished and burnished the metal statue or statuette, he used a variety of decorating techniques to produce the final work. Decorating techniques developed over the centuries from simple to complex. The earliest decorating technique for copper or bronze statuary was the use of stone and/or metal inlay. The earliest examples of inlay on metal statuary are the two Sixth Dynasty copper figures found at Hierakonpolis (Cairo JE 33034 and JE 33035).[49] For these statues, the craftsman left hollowed eye sockets on the surface of the copper. He inlaid the holes with one white stone each, securing them with a plaster backing. He then inserted a black stone that was shaped into a circle, to represent the cornea of the eye, resulting in a somewhat lifelike appearance. Afterward the craftsman inserted copper strips to form the lining of the eyes. This technique was also used in the manufacture of cupreous statuary of the Middle Kingdom. For example, the eyes of a bronze male figure in the Louvre (Louvre E. 27153)[50] are also inlaid with white and black stone (possibly quartz and obsidian, respectively), but the eyes are lined with copper, not bronze. The eyes of a similar figure in the Ortiz Collection (Cat. 34)[51] are inlaid with silver or electrum, and also date to the Middle Kingdom.[52]

The earliest method for producing details on metal statuettes is simple modeling. Several Sixth Dynasty and First Intermediate Period examples (British Museum EA 50732, EA 57324; Berlin 19285; Münich ÄS 1591)[53] have features that are three-dimensionally modeled, such as the wig, dress or pubic region. No other details are indicated, such as curls or patterns on a kilt; in fact, most examples are nude. This type of statuary continued to be produced in the early Middle Kingdom (British Museum EA 41536, EA 53866, EA 63398; Fitzwilliam E.4.1926),[54] although these were represented wearing a kilt. Technology and skill advanced and with time, however, and craftsmen were able to produce more refined forms during the Middle Kingdom. To add specific details such as cosmetic lines, striated or curled wigs, patterned kilts, and the simplest features such as

[49] Quibell & Green 1902: 46-7, pls. L-LVI
[50] Delange 1987: 211-13.
[51] Ortiz 1993: cat. nr. 34; ibid. 1996: cat. nr. 34.
[52] Both figures date to Dynasty 13. See Chapter 3.
[53] See Chapter 3.
[54] See Chapter 3.

fingers and toes, the craftsman took the figure after it was cast and used a chisel-pointed tool to engrave the details. Engraving to embellish metal statuary did not occur before the Middle Kingdom (British Museum EA 56597, EA 58067, EA 66537; Berlin 15080; Berlin 34406; Athens 3365; UC: 8242; Heidelberg 2127; Brussels 2151; Louvre E 27153; Münich ÄS 7105).[55] The engraving technique continued to be in use through the Græco-Roman Period (for example, Israel Museum 1934-31, Israel Museum 1934-35; British Museum EA 49243, EA 59391; EA 71458).[56]

Early in bronzeworking development there was an interest by the Egyptian craftsman in producing polychrome effects on the monochrome statue. Sometime in the Middle Kingdom, craftsmen discovered that it was possible to gild bronze with a precious metal, such as gold, silver or electrum[57] (Ortiz Coll. 35; Ortiz Coll. 37).[58] The term 'gilding' refers to the application of a thin overlay of gold onto another surface, whether bronze, stone or wood (Oddy 1981: 75). Gilding adheres better to leaded bronzes than to statuettes of copper-tin alloy. Gold foil or gold leaf,[59] the material that was used for gilding, was produced by beating the metal very thin. (Lucas & Harris 1962: 231). Gilding is not possible unless the gold has been purified or 'refined' first so that it will adhere better. To refine the gold is to separate the gold ore from its silver impurities by cupellation (Müller & Thiem 1999: 44). The date of the introduction of this technique in Egypt is unknown; physical evidence, however, suggests that it came into practice during the Middle Kingdom. Frantz and Schorsch (1990: 133-52) studied gold leaf samples from Middle Kingdom coffins, finding at least some with a composition of 85% gold purity.[60] Thus, gilding most likely did not appear earlier than the Middle Kingdom. Generally, there are two methods for applying gold leaf: 1) by applying a thin layer of adhesive to the base metal (either gesso or animal glues) and putting the gold leaf over this, -- or 2) by

[55] Ibid.

[56] See Chapter 8.

[57] Traditionally, an object consisting of over 75% is considered gold. If the object is under 75% gold and is composed of a gold-silver alloy, it is considered electrum (Ogden 2000: 162).

[58] Ortiz 1993: cat. nrs. 35, 37; ibid. 1996: cat. nrs. 35, 37.

[59] Gold foil is thicker than gold leaf (gold leaf is about .005 mm.) (Ogden 1983: 80).

[60] Gold leaf with a purity of 90% or over becomes common in the Late Period, when refining was (perhaps) used more regularly (Ogden 2000: 164). "The higher the purity, the easier it is to produce thin leaves." (ibid.).

overlapping the edges of several gold leaf pieces and burnishing them to the base metal.[61] The gold adheres to the base metal because the heat produced by the burnishing promotes interdiffusion between the two surfaces (Oddy 1981: 77). These methods were used to apply silver leaf also, which was utilized frequently to decorate the surfaces of kings and deities. For one example the method of application was slightly different. On a figure of a queen (or consort) in the Ortiz Collection (Ortiz Coll. 35)[62], the area representing the sheath gown was once overlaid with silver leaf, as evidenced by the traces of silver on the long strips down the sides. The leaf was inserted into V-shaped slots and was held in place by silver rivets. The arms, chest and neck were not overlaid.[63] Gilding overlay was less frequently used on the surfaces of bronzes representing non-royal personages; however, several examples from the Third Intermediate Period survive (British Museum EA 43371, EA 43372, EA 43373).[64] On these examples, the overall surface was roughened by keying the surface with short diagonal chisel marks to facilitate the adherence of the gesso or linen and gesso layer prior to gilding.

More common than precious metal overlay for non-royal personages is the application of precious metal inlay (gold, silver, electrum) that is inserted and burnished within engraved lines or designs on the figure. This technique takes the engraving technique (mentioned above) one step further by inserting contrasting color into the engraved details of the overall surface to make specific features more noticeable. This process produces a decorative or ornate polychrome effect on the surface of the statue and was a technique used on figures of deities, kings and non-royal personages. The mechanics of this process are similar to gilding; however, gold leaf is only inserted into incised lines or grooves, not over the entire surface. Inlay for incised lines began to be utilized at the same time as gilding, that is, the Middle Kingdom. A statue of the crocodile god Sobek in Munich (Munich ÄS 6080)[65] is an excellent example of how crudely the technique was applied in the early stage of its development. The grooves are wide and the inlay is unevenly applied. More refined examples are found in the Third Intermediate

[61] Some examples of this method include rivets for holding the leaf in place.
[62] Ortiz 1993: cat. nr. 35; ibid. 1996: cat. nr. 35.
[63] The head is missing.
[64] Taylor *et al.* 1998: 9-14.
[65] Schoske 1990: 275, Abb. 3; Scheel 1989: 41, fig. 45.

Period, most notably on the statue of the Priestess-Princess, Karomama (Louvre N 500).[66]

Another decorating technique found on Egyptian bronzes, black patinated bronze, altered the surface color of the bronze, although there is some debate as to whether the effect was deliberate (Craddock & Giumlia-Mair 1993). Several examples exist of this type of bronze, which may be what the ancient Egyptians were referring to in the phrase *hmty-km* (black copper) or *hsmn-km* (black bronze). In this process, 1-2% gold and about 1% silver are mixed with a copper alloy in the melting process, then, once cast and cleaned, the figure is polished with an acidic solution of copper sulfate, nitre and alum (Ogden 2000: 160). "This results in a fine, compact and durable bluey-black copper oxide layer." It usually appears as an even, overall black patina, but some extant examples are blue-black or purple-black in hue. An early well-known figure from Egypt that displays an overall black patination dates to the Middle Kingdom and is a kneeling statue of Amenemhat III (Ortiz Coll. 37).[67] Black patinated bronzes of private individuals begin to appear in the late New Kingdom (for example: MMA 47.105.3).[68] Other techniques were utilized by the ancient Egyptians to alter the surface color of bronze[69] but not in the production of non-royal bronze statuary.

2.3.1.5 Tang Production

Another technical feature that may assist in dating a bronze statuette or statue is the occurrence and shape of tangs. Tangs or tenons are small projections of metal usually cast under each foot of a striding figure or under the knees and ankles of a kneeling figure. These were intended to secure the figure onto a separately manufactured base, which may be made of wood or bronze. Bronze statuary is rarely produced without tangs. Prior to the Third Intermediate Period, bronze figures were cast with crude, long, round-tipped tangs. From the Third Intermediate Period on, the Egyptian craftsman began to shape the tangs into refined square or rectangular ends that are evenly cast. Hill and Schorsch (1997: 12) report that this innovation may have occurred so that the figures can easily fit into pre-made

[66] Schulz & Seidel 1998: 287, fig. 28; Ziegler & Bovot 2001: 250-51, fig. 151.
[67] Ortiz 1993: cat. nr. 37; ibid. 1996: cat. nr. 37.
[68] Scott 1947: 65; Hayes 1990: II, 381.
[69] Similar to the silver plating process (Lucas & Harris 1962: 223); the application of pigment on metal objects (Ogden 2000: 160).

bases and is evidence for the "mass-production" of bronze statuettes in the Late Period.

Summary

A survey of the copper- and bronze-working industries of ancient Egypt reveals that there are several key points in time that may assist in dating ancient Egyptian bronze statues and statuettes. Essential to the understanding of these two related industries is the location of the source of the raw material (mining sites) and their approximate date of operation. Since copper is a major component of the bronze-working process, identifying the location of the copper mines (the Eastern Desert, the Sinai and Nubia) is important. The Timna copper mines in the Sinai appear to have been exploited as early as Predynastic times, abandoned during the First Intermediate Period, and then used again from Middle Kingdom times through the Twenty First Dynasty of the New Kingdom. Kaczmarczyk and Hedges identify the southern Eastern Desert as a source of copper mining as early as the First Dynasty of the Old Kingdom. The Sinai mines of the Wadi Maghara and Serabit el-Khadim date to the Old and Middle Kingdoms. While numerous tomb paintings from the Old to the New Kingdom depict metalworking foundries that work and refine the metals and manufacture metallic objects, only two foundries have been located archaeologically: one at Qantir in the Eastern Delta, which has been dated to the late Eighteenth to early Nineteenth Dynasties,[70] and one at the funerary temple of Seti I in Western Thebes, dated to the Ptolemaic Period.[71]

The composition of the metal is also integral for dating purposes. Copper with its impurities is difficult to utilize as a medium. The ancient smiths smelted the copper to rid it of impurities and were able to produce simple objects with the molten copper during the Predynastic Period. When metalworkers deliberately mixed tin with the smelted copper, they were able to manufacture a wider variety of objects, such as statuettes, tools, weapons, vessels, bowls, and tablets. The widespread use of copper-tin alloy or bronze did not occur in Egypt until the Middle Kingdom, thus identifying a key point in time for this study. While copper continued to be used throughout Pharaonic times for the manufacture of utilitarian objects, bronze became the medium of choice for producing

[70] Pusch 1990: 75-113.
[71] Scheel 1989: 25-7, figs. 19-21.

statues and statuettes. Furthermore, leaded bronze (the addition of lead to the copper-tin alloy) became common practice in the Nineteenth Dynasty of the New Kingdom. In the New Kingdom leaded bronzes contained high levels of lead, up to 30%; while in the Third Intermediate Period, a smaller amount of lead was added, between 5 and 20%. During the Ptolemaic Period, leaded bronze contained between 20 and 30%. These patterns help in dating individual pieces that have been analyzed.

The method of casting also may contribute to determining the date of the bronze. Hammering was a primitive and early method for producing large-scale metal statuary, first attested to the Sixth Dynasty of the Old Kingdom, and is a rare method for producing statuary in any time period. Hammering metal into thin sheets was labor-intensive and time consuming, but technologically not very complicated. Casting the molten metal, whether directly or indirectly, required technological knowledge including labor (as with hammering); however, the cast objects produced were more durable than the hammered objects. The direct casting method was utilized as early as Predynastic times.[72] Craftsmen utilized predominantly the lost wax technique to produce their statues and statuettes, beginning in the Old Kingdom. Two types of figures can be produced with the latter technique: the solid cast figure and the hollow cast figure. Solid cast cupreous figures have been produced from Predynastic to Græco-Roman times. The technology for hollow cast figures was not utilized until the Middle Kingdom and were primarily of bronze.

In some cases, ancient Egyptian bronze statuary was assembled in a two-step process in which the metalsmith cast the limbs, torso, and head separately (via the indirect casting method). Two methods were utilized to construct a complete figure from the body parts: the mortise-and-tenon method, which appeared as early as the second half of the Middle Kingdom[73] and seems to be a technique borrowed from craftsmen of wooden statuary, and the dowel method, which was used primarily in the manufacture of a type of female figure that dates primarily to the Twenty-Fifth Dynasty. On a technical note, the shape and appearance of tangs on a piece may indicate approximate date. Bronzes with tangs that are crude, long, and/or round tipped date prior to the Third Intermediate Period. Refined tangs that are evenly cast, with square or rectangular ends, appear from the Third

[72] See above, nt. 12.

[73] And continued into the Ptolemaic Period.

Intermediate Period on.

To define and embellish the bronzes, the ancient craftsman used a variety of methods. Stone and metal inlay was utilized in Egyptian sculpture as early as the Third Dynasty of the Old Kingdom for royal statuary and was used on bronze statuary from the Old Kingdom through the Late Period. The production of bronzes of private individuals solely by modeling specific features, such as the wig, clothing and pubic region (without any engraving) occurred in the Sixth Dynasty of the Old Kingdom and continued in use until the middle of the Middle Kingdom. Engraving decorative details on the bronze figure, such as the striations of a wig, a pattern on the kilt, or details such as nails, began in the Middle Kingdom. The gilding of precious metal to enhance the overall surface of a specific area of the piece, such as a gown or skin, also began in the Middle Kingdom. Precious metal inlay of details of a piece also began at this time and reached its height during the Third Intermediate Period. It continued to be used later, but to a much lesser extent. Black patinated bronze was a technique that developed in the Middle Kingdom but was not used on representations of private individuals until the late New Kingdom.

2.3.2 Significant[74] Cupreous Finds[75] in Chronological Sequence

Another way to date unprovenanced ancient Egyptian metal statuary is to apply the comparative method: relating the unprovenanced corpus to similar figures found in recorded archaeological contexts or dated securely by other means. Most of the earlier records, however, are not adequately detailed and many of the large finds are cursorily published (cf. entries in Daressy 1906). For this study, I have reviewed as many relevant finds as possible, noting those finds that contain representations of human figures, whether private or royal. I have extended my survey of significant finds to include royal figures,[76] as there is a paucity of excavated private examples for some periods. For example, textual and pictorial evidence exists for the manufacture of bronze statuary during the New Kingdom,[77] and a few royal bronzes are attributable to the New Kingdom,[78] but there are no excavation records for royal or private bronze figures dating to this period.[79] Furthermore, there are a number of Third Intermediate Period examples of bronze statues, some of which may be 'traced' to Karnak (Hill 2001: 207), but there are no records of their excavation at Karnak. Thus, there are gaps of unavailable information in the present survey.[80] The finds discussed below derive from the Predynastic Period, the Old Kingdom, the First Intermediate Period, the Middle Kingdom, the Kushite Dynasty, the Late Period, and the Graeco-Roman Period.

2.3.2.1 The Predynastic Period

The earliest three-dimensional metal images in human form were excavated by Petrie at Abydos (Petrie 1903: 25, pl. V, nos. 34-5; Bissing 1910: 247, fig. 15) and Garstang at El Arábah[81] (Garstang 1901: 7, pl. IX, 1:1, tomb 107; Bissing 1910: 249, note

[74] Relevant to this dissertation.
[75] Caches and any other type of deposition.
[76] When I did not have any examples of private figures for a particular period.
[77] For example, tomb paintings of metalsmithing in the tomb of Rekhmire at Thebes (Davies 1943: pls. 52 and 55) and metal statue production in the tomb of the Two Sculptors at Thebes (Davies 1925: pl. 11). For textual references, see: Lalouette 1979: 333-55.
[78] Hill 2004: 17-8.
[79] Shabtis, vessels, and furniture from the New Kingdom are not within the scope of this study.
[80] That is, there are no New Kingdom excavated examples; thus, the New Kingdom is not discussed in this survey.
[81] Which is the Middle Kingdom site of Abydos.

2). Two male copper figurines were found in a rubbish pit, called chamber M 69 by Petrie (Petrie 1903: 23, pl. LII), located just outside the early temple at Abydos; based on associated finds, they date to the Predynastic Period.[82] The measurements of the pieces and type of casting were not recorded by the excavators; their current location is unknown. The copper statuettes are similar in pose (the left arm is bent at the elbow and crosses the waist and the right arm is down) to two early female clay figurines found in the Abydos temple area (Petrie 1903: 27, pl. IX, no. 184; Petrie 1903: 28, pl. XI, no. 256). A lapis lazuli female figure from the main temple deposit at Hierakonpolis (Quibell 1900: 7, pl. XVIII, no. 3) also is similar in form to the two copper males, with broad shoulders and a slender body. Furthermore, the two copper statuettes are stylistically similar to several Predynastic ivory figurines found in the main deposit of the temple at Hierakonpolis (Quibell 1900: 6-7, pls. VIII-XI; Quibell & Green 1902: 13), especially in the execution of the head and hair. These Hierakonpolis ivories were found in the same stratum as the Narmer Palette (ibid.: 13, pl. LXXII). This deposition dates to Dynasty 0 at the latest.[83] The metal female figurine found in tomb 107 at the site of El Arábah may be an Early Dynastic figure that was later found and then deposited in a Middle Kingdom tomb. It was dated by Garstang to the Middle Kingdom based on the some beads found with it and the "type of headdress" (Garstang 1901: 7, pl. IX, 1:1, tomb 107); however, the rendering of the hair is similar to the horizontal curls exhibited on a Predynastic ivory found at Hierakonpolis (Quibell 1900: 6-7, pl. IX lower right standing figure) and the pose and rendering of the body is similar to a Predynastic ivory found in chamber M 69 at Abydos (Petrie 1903: 23, pl. II, no. 2). No other metal statuettes of the Predynastic period have been found excavated, although there is at least one other unprovenanced example.[84] Thus, the Abydos and El Arábah copper figurines are significant because they are the earliest examples reported to have been found

[82] Although Petrie thought they might be originally from Crete (Petrie 1903: 25)
[83] For a brief discussion on the Main Deposit at Hierakonpolis, see: Kemp 1989: 75-7 and 327, nt. 8.
[84] British Museum EA 32138, 6.1 cm., lead, unpublished.

in Egypt.[85]

2.3.2.2 The Old Kingdom

The next significant cupreous find in chronological sequence is the two Sixth Dynasty hammered copper statues uncovered by F.W. Green in the foundation of a later Old Kingdom temple or chapel at Hierakonpolis (Cairo JE 33034 and JE 33035; Quibell & Green 1902: 46-7, pls. L-LVI; Romano 1998: 238, nt. 16, 279-84, nt. 181, figs. 3-7, 62-4; Eckmann & Shafik 2002: 3-5).[86] The context of their burial suggests that the two statues were most likely part of a cache[87] deposited around the time that the Old Kingdom temple was built over the Archaic one. Green excavated a group of five mudbrick chambers that were located on the level just above the earlier circular sandstone revetment (Quibell & Green 1902: 3) that dates to the Late Predynastic/Early Dynastic periods. Green found that only the center and easternmost chambers contained deposits; the other three chambers were empty. The easternmost chamber contained the disassembled metal statues (with the two legs of the larger statue lying side by side, the face lying below the thighs, and the left arm slanted upward) together with an uninscribed red ceramic lion (deposited upside down) and a green schist statue of a seated king, identified by the inscription on its

[85] To my knowledge, no cupreous human figures dating from Dynasty I to Dynasty V have been excavated in Egypt. Some scholars have suggested that the knowledge of metalworking technology was lost for a period and rediscovered during the Late Old Kingdom; however, I suggest that the raw materials were still not easily available and the artisans continued to utilize other types of available media, such as stone, bone, ivory, and faience to produce figures in human form, whether to represent god, king, or man. For this early period, the ancient Egyptians continued to use their knowledge of metalworking for producing utilitarian objects, such as weapons and vessels.

[86] Quibell & Green 1902: 26-8. According to Quibell & Green's report, no Middle Kingdom finds were encountered in the layer at this site in which the copper statues were found. They consider not only the layer in which the metal statues and their associated finds (a ceramic lion and stone statue of Khasekhem) were located, but a gold-headed hawk (see below, note 12) found in another chamber of the same layer, and the "main deposit" of slate, limestone and ivory objects of slightly earlier date (ibid.: 33-5). The exact date of the temple is still under discussion (Fairservis 1983: 13-4; Kemp 1989: 65-83; Kemp 1995: 41-2) and O'Connor (1992: 83-98) suggests that the superstructure is a *k3* chapel of Pepi I. In any event, the objects were buried within a religious structure and all had been manufactured by the mid-Sixth Dynasty. Considering their fine condition, they must have been buried soon after they were made.

[87] The center chamber that Green excavated at this time contained a composite statue of a gold-headed hawk and striding king (the latter is now missing). Quibell observed that the hawk and two metal statues were similarly constructed and suggests that, due to similar manufacture (which he referred to as 'rare') and deposition techniques, the deposits from both chambers were most likely buried at the same time. They were deposited after the mudbrick walls of the chambers were built (Quibell & Green 1902: 33), and sealed under the floor of the newer temple.

base as the Second Dynasty king, Khasekhem, in his *heb sed* robe (Quibell & Green 1902: 27, 44). The metal statues had been taken apart, the wooden cores removed, and the copper label of the large statue was separated from its base. The smaller male statue had been placed within the hollow of the larger one, and the pieces were found pressed together "in a compact manner" in order to fit the pieces into a small area with the two other objects (Quibell & Green 1902: 28). The inclusive dates of the three objects are from the Second to the Sixth Dynasty.[88] Although the copper statues are royal examples, they are significant to this study because they are the earliest examples of large metal statuary in human form that have been found in archaeological context, and they were found with a copper base label embossed with the Horus and Son of Re names of Pepi I (Horus: Merytawy, and *S3 Rc*: Pepi; Quibell 1900: XLIV; Romano 1998: 279), giving the statues a secure date. Furthermore, they provide a stylistic parallel in both the rendering of human form and representation of the striding pose for the earliest non-royal Egyptian metal statuary.

2.3.2.3 The First Intermediate Period

A few bronze figures dating to the First Intermediate Period have been excavated, though the excavation report is unclear and the current location of some of these statuettes is unknown. Habachi (1957: 35-6) excavated a group of three metal statuettes at Tell Basta in the Delta. The bronze[89] figurines were recovered from excavations executed in the 1939 and/or 1943-44 season of the Institut français d'archéologie orientale. While Habachi noted specific details of their archaeological context, he did not note from which season the bronzes were excavated nor their ultimate disposition,[90] so their records are unclear. Habachi and his team uncovered several burials in "a small area within the temenos wall" (Habachi 1957: 33) of a temple built by King Pepi I, which was dedicated to the goddess Bastet. The burials "were found at about three metres above the pavement of the temple" (ibid.: 35). Of the six human burials that they uncovered, three contained a single bronze statuette of a male figure appearing to date from the late Old Kingdom to the First

[88] Quibell dates the lion to the early Old Kingdom (ibid.: 28).
[89] Habachi reported that these figures were made of 'bronze,' but as far as I know they have not been compositionally analyzed.
[90] I assume that they are still housed in Cairo, as they have not appeared in any subsequent sale catalogues.

Intermediate Period. One bronze figure, 32 cm. in length, was found with human bones and two pots one meter north of the temple. The figure was depicted wearing a short wig and kilt and was very corroded (ibid.: pl. 10 A/A). Three meters north of the latter burial, another similarly clad bronze figure (15 cm. tall) was found with a similar context, with human bones and two pots (ibid.: 35, pl. 10 A/B). Lastly, a nude male figure (30 cm. tall) was deposited near the head of a man interred in fetal position facing east (ibid.: 36, pl. 10 B/B). The deceased wore a beaded necklace, consisting of seven strands, around his neck (ibid.: pl. 9 B). This burial was located fifteen meters north of the gateway that is at this site (ibid.: 36). It is clear that these objects were deposited after the construction of the Old Kingdom temple. Perhaps the temenos area was used as a burial site after the temple was no longer being utilized for worship. Regarding the statuettes themselves, the method of bronze production for these pieces, their style of rendering and the sparse burial contexts suggest that they belong to a slightly later period than the Sixth Dynasty, which in my opinion would be the First Intermediate Period.[91]

These figures from Tell Basta are important in the scheme of the overall development of ancient Egyptian metal statuary as, if accurately dated, they would be the earliest provenanced cupreous statuettes representing non-royal figures. In addition, they begin the striding male type of figure that was being produced from the First Intermediate Period through Dynasty 13 of the Middle Kingdom.[92]

2.3.2.4 The Middle Kingdom

A few Middle Kingdom Egyptian bronzes in human form have been excavated at Beni Hasan, Zagazig, El Amra and Meir in various contexts, and although their excavation records are almost non-existent, these figures provide excellent examples of non-royal personages in metal. A small (9 cm. tall), striding male statuette (Berlin 20613) with close-cropped hair, wearing a medium length kilt, was excavated from tomb 294 at Beni Hasan by Garstang (1907: 142-43, 223, fig. 141; see also: Hill 2004: 11, and nt. 16). It was found in the early Twelfth Dynasty tomb of Neby (ibid.: pl. VIII) with a coffin (the inscription indicated that he was the son of Nakht), part of a head rest, a mummy mask,

[91] See also: Hill 2004: 11, and nt. 14.
[92] See Mendoza 2004.

wooden utensils and pottery. Garstang suggested that this figure, due to its archaeological context and similar pose to standard tomb statuary, was probably a *k3* statue (ibid.: 143). Its function remains uncertain, however. Another Middle Kingdom figure (Berlin 19285; 13.4 cm. tall) is reported to have been found at Zagazig in the Delta; however, the context was not provided (Bissing 1913: 260-61). It wears a short curled wig, is slender with elongated proportions and nude. Bissing reported that it was a clumsy work (because the shoulders were rendered asymmetrically) and may have been a rejected piece; he noted that they may have come from a rubbish pit (ibid.: 260). However, if this were the case, I believe that it would have been melted down and the metal reused.

Two fine Middle Kingdom examples of bronze male statuettes are housed in the Egyptian Museum, Cairo and are listed in the *Catalogue General* (Cairo CG 433 = JE 30204, CG 450 = JE 30980). Borchardt only listed their findspot and date of the context (Borchardt 1925: part 2, 39, 47), however. One, a slightly corroded male figure (Cairo CG 450; 10.5 cm. tall), was found at El Amra on November 5, 1893 (ibid.: 47). It is in a striding pose wearing a short, curled wig and *shendyt* kilt; it carries a long staff in its left hand and a limp cloth in its right. Borchardt reported that the figure was found with scarabs that date to the Twelfth through Eighteenth Dynasties, a very large date range.[93] Another bronze listed by Borchardt comprises a statue inscribed with the name, Nakht (Cairo CG 433; 10.7 cm. tall). It is a figure of a striding bald man wearing a long kilt and was found in Meir in 1892 but, like the bronze from El Amra, Borchardt does not say whether it was found in a tomb or temple or the date of context.[94] He does note, however, that it was surrounded by a large clump of wax (ibid.: 39). Borchardt (or the excavator)[95] dated both of these pieces to the Middle Kingdom. Undoubtedly he dated these pieces by comparison with wooden parallels.

Although little is known of the context and purpose of these pieces, all four statuettes were excavated in Egypt and, as listed above, provide an (admittedly sparse) view of the repertoire from early to mid-Middle Kingdom date. The striding pose dominates the repertoire (4:4), and close-cropped hair or curled wig were the fashion of the

[93] Since the scarabs were dated in the 1890's, the dates may no longer be accurate.
[94] Thus, I am dating this piece by style.
[95] This is unclear in the catalogue entry.

period. Three of the four statuettes wear a kilt: one is short, one is medium in length, and one is long. One statuette is nude.[96] The refined, polished figure of Nakht suggests that great strides had been made in the manufacturing of metal statuary during the height of the Middle Kingdom.

The last major Middle Kingdom find may be considered a 'virtual find' since there is no written or photographic evidence that the "Fayum group" was ever found together. The Fayum group, thought to come from the Middle Kingdom site of Hawara (Ortiz 1996: nos. 33-37), is a cache[97] of ten bronze objects: three kings (Munich ÄS 6982; Ortiz Coll. no. 36; Ortiz Coll. no. 37), four private individuals (Louvre E. 27153; Munich ÄS 7105; Ortiz Coll. no. 33; Ortiz Coll. no. 34), one queen (presumably) (Ortiz Coll. no. 35), one queen's wig (female's wig with uraeus) (Geneva, private collection, unpublished), and a figure of a crocodile (Munich ÄS 6080) (Hill 2000: 21-34; Hill 2001: 204).[98] Schoske (1988: 210) suggested that they were part of a funerary ensemble, most likely associated with the funerary temple of Amenemhat III's pyramid and may have been buried for safe keeping(?) during the Hyksos Period. The inclusive dates of the 'find' are the late Twelfth to Thirteenth Dynasties (Hill 2000: 21), with the non-royal bronze statuettes dating to the latter period (ibid.: 26). According to Hill, the group was probably found in the Fayum area in the late 1960's, since some of the pieces were already in the private collection of Maurice Tempelsman (New York) from 1971 to 1986 (Hill 2000: 22-3; Ortiz 1996: n.p., nos. 33-4) and most are currently in the private collection of George Ortiz (Ortiz 1996: nos. 33-7; Ortiz 1993: nos. 33-7).

Though the pieces of the Fayum group are now in four locations (the George Ortiz Collection, the Louvre, Münich, and a private collection in Geneva), they are very similar to each other in execution, pose, and countenance and provide evidence for the advancement of bronze working techniques during the late Middle Kingdom. As mentioned in Chapter 2.3.1 (pp. 26-7), one innovative method of metal statuary production

[96] This one may date from very late Old Kingdom to early Middle Kingdom, due to the lack of a kilt.
[97] Bianchi discusses nine bronzes and refers to them as a cache (1990: 63); however, there are no archaeological reports that state they were found together. Hill (2000: 21, nr. 20) discusses ten bronzes as part of the cache.
[98] While the objects have been proven to be linked, their provenance remains uncertain. I have attempted communication with the collector, who has received my request for information, but has not replied to my specific questions.

was the mortise-and-tenon technique. This method allowed metalsmiths to produce large-scale statuary, of which these four bronzes from Hawara are examples. Furthermore, some of the latter pieces are inscribed.

Although there are surviving bronze figures that date to the Second Intermediate Period, New Kingdom (see Chapter 4), and the Third Intermediate Period (see Chapter 5), none of these figures (or even royal figures or gods) has been recorded in archaeological contexts; thus, there is a dearth of information for these time periods.

2.3.2.5 The Twenty-Fifth Dynasty

Three sites have yielded bronze caches datable to the Twenty Fifth Dynasty and are located in Nubia and Egypt. Although Kawa and Gebel Barkal are in ancient Nubia, both sites have produced bronzes in human form and provide some examples of types that were known to exist during the previous New Kingdom and Third Intermediate periods, for which there are no excavated examples from Egypt. The majority of bronze finds from these two sites date to the Twenty-Fifth Dynasty. In February 1931, during excavations at the Twenty-Fifth Dynasty Temple of Taharqa at Kawa, also known as Temple T (Macadam 1955: 61-106), Griffith discovered the remains of a 'great fire' in the Hypostyle Hall (grid no. D/E 14; Macadam 1949: pl. 1; Macadam 1955: 7).[99] Approximately ninety bronze objects, referred to as the 'Bronze Find' (ibid.: pl. LVIII), were found embedded haphazardly in the ash layer in two separate heaps (ibid.: 92), one at the west end of the Hypostyle Hall near the entrance to the First Court, and one to the south of the Shrine of Taharqa, located within the Hypostyle Hall. About forty of these bronzes were statuettes of deities and individuals. Thirteen of the forty figures were representations of Kushite kings in striding and kneeling poses (Macadam 1955: 143-4) and one was a standing female type whose identity is unclear (ibid.: 148). At least one of the bronzes was a representation of a striding adorant (Ashmolean 1932.829; Macadam 1955: pl. LXXVII d (provenience list no. 0651)), which is the earliest known example for the private individual in the striding adorant pose. The royal bronze statuettes from Kawa (Macadam 1955: provenience list nos. 0135, 0136, 0646, 0649, 0650, 0822 (possibly), 0972, and 0973)

[99] The great fire most likely occurred in the Late Meroitic period, according to Macadam (1955: 92).

are depicted with curled hair, a double uraeus diadem, a Kushite collar terminating in two rams heads, and a *shendyt* kilt. These figures provide the stylistic characteristics with which to compare non-royal examples that may have some of these features, but not the royal attributes. They have such stylistic similarities as a full face, a stocky build, and thick arms. Furthermore, one particular piece, a Kushite king offering Maat (ibid.: provenience list no. 0652) provides a Dynasty 25 example for the donor offering Maat type.[100] Thus, the Bronze Find at Kawa provides significant parallels for the further study of non-royal priestly bronzes from this period in both the striding and kneeling pose.

In addition to the Kawa finds, George Reisner, director of the Harvard-Boston Expedition to Nubia from 1916 to 1920, located bronze finds through excavations at Gebel Barkal. This expedition yielded a bronze statuette of a Kushite king offering Maat (Boston MFA 21.3096; Terrace 1959: 48, fig. 2; Dunham 1970: 43, pl. 47e; Russmann 1974: 59; Kendall 1981: 24, fig. 19). The bronze, broken at the knees, was discovered near the temple entrance, in Court B of Temple B500, in room 501, area IX.6 (Dunham 1970: 43, PL. V; Terrace 1959: 54, note 3), far from where the bark shrine was originally stored. The bronze figure may have been mounted on the portable bark that was found in a nearby location, dedicated by Taharqa (Terrace 1959: 49). Of note, at both sites, Kawa and Gebel Barkal, the relevant bronzes[101] were found buried within the temple precinct.[102]

One very important bronze find from this period in Egypt, a nude female figure with swelling hips and thick thighs, wearing a short, striated wig and circular crown (UCL 15938),[103] was found in a "Twenty-third Dynasty" pit tomb at Qurna in 1896 (Petrie 1897: 6). This type of figure has since been redated to the Twenty-fifth Dynasty by Riefstahl (1943-44: 5-23; Roeder 1956: 320-23; Bianchi 1990: 74-6, figs. 7-8). The figure from Qurna was found buried in one of three pit tombs located within a tomb chapel inside the

[100] Other examples include: Cat. nr. 7 (NK), Cat. nr. 21 (TIP), and Cat. nr. 36 (LP, Dyn. 26).
[101] A few hoards of bronze deities were found at these temples, but are not within the scope of this study. At Kawa, over one hundred and fifty Osiris statuettes and sixty-six uraei were found within the temple (Macadam 1955: 145-48, 180-81). At Gebel Barkal, in addition to the hoards, small objects were found scattered in different areas of the temple (Dunham 1970: 42-4, figs. 32, 34, 35 and pl. 47g) suggesting that the damage may have been caused by looting.
[102] Other types of bronze objects, not statuettes, were found in cemeteries at Sanam (Griffith 1923: 92-3, pls. XVI, XXX), Meroe (Dunham 1963), and El Kurru (Dunham 1950: 65, pl. XL, 147), in burial contexts. These objects are not within the scope of this study.
[103] Petrie 1897: 6.

temple of Amenhotep II (Petrie 1897: 6). The only other objects reported with it were some "poor quality beads." Further information on the find is not provided; however, Petrie illustrates the pit tombs in a drawing (ibid.: pl. XXIII). The find is significant because it is the only figure of its type that has been excavated in Egypt. Although we do not know exactly what type of figure this is, whether goddess, queen, "doll"[104] or (possibly) priestess,[105] this excavated find provides an important parallel[106] for several other known nude[107] female figures that date to the Third Intermediate Period through early Late Period.[108]

2.3.2.5.1 Dynasty 25 through 26 -- Outside of Egypt

Numerous ancient Egyptian bronze objects have been found in various types of deposits in Greece and Asia Minor, and some may even precede the Twenty-fifth Dynasty examples in date, but will be discussed here together. Significant Egyptian bronze finds[109] appear primarily in contexts dating from the eighth to sixth centuries BC (the Archaic Period of Greece) and are located at such sites as Samos (Jantzen 1972), Athens (Pendlebury 1930: nr. 3, pl. 4, 159), Perachora (Payne *et al.* 1940: pl. 46), Kourion (Mitford 1971: 40-2), Argos (Blegan 1939: 437-38, fig. 24), Tegea (Dugas 1921: 358-59, fig. 18.57) and Rhodes (Webb 1980: 85, nr. 48) in modern Greece, and Ephesus (Winter 1971; Hölbl 1978: 54-5), Miletus (Weickert 1957: 128, Taf. 40.2) and Priene in modern

[104] See Riefstahl 1943-44: 5-23. Jantzen suggests that it is a servant figure (1972: 13, 16).

[105] The arm position of a few of these figures, and the objects that they held, suggest to me that at least some of these figures may have functioned as priestesses; for example, BM EA 55019 holds two shakers, Samos B. 1517 holds a shaker in her right hand, BM EA 40959 holds a missing object in her left hand and holds her right palm out in adoration, Berlin ÄMP 9252 holds a *menat*, Samos B. 832 holds her arms outstretched, with perforated fists (to hold instruments?), and Fitzwilliam 1420.1947 bends her left arm in front of her, holding an object that is now missing (probably a *menat*).

[106] For at least function.

[107] See below, under *Samos Island*. Samos B. 243, B. 832, B. 1216, B. 1517. And also: UCL 8084, UCL 15938; BM EA 32770, EA 36076, EA 40959, EA 47986, EA 55019; Louvre E 25959; Berlin ÄMP 9064, ÄMP 9094, ÄMP 9252, ÄMP 17941, ÄMP 21882; Fitzwilliam EGA 4378.1943, EGA 4385.1943; Hamm 1910; Ashmolean 1872.83; Frankfurt 1778. For bibliography, see Riefstahl 1943-44: 5-23, and Roeder 1956: 220-23.

[108] Some of these figures, in fact, were clothed: Fitzwilliam EGA 1420.1947 (Roeder 1956: 319), EGA 1425.1947 (unpublished); Brooklyn acc. I.76.9.2 (loaned by C.G. Bastis coll. NY) said to be from Samos (Bianchi 1990: 75, fig. 8).

[109] Ancient Egyptian faience objects have been found at Sparta (Sanctuary of Artemis Orthia), Aegina (Temple of Aphaia) and (Temple of Aphrodite), Chios (Temple of Apollo at Phanai), and Paros (Temple of Apollo, Artemis & Leto), corroborating a strong Egyptian trade practice with the Aegean.

Turkey. The majority of the finds were located in temple sanctuary contexts; one was found in an urban context with a wide time period for deposition.[110] At least two of the Greek sites listed above (Samos and Ephesus) yielded excavated ancient Egyptian bronze statuettes of non-royal personages.[111]

Over the past century, excavations at the Heraion[112] at Samos Island, Greece, under the auspices of the Deutsches Archäologisches Institut, have uncovered numerous isolated Egyptian bronze objects in various locations of the temple precinct (Jantzen 1972). Of these bronzes, at least eight were in the form of human statuettes in the Egyptian tradition: two priest figures (Samos B. 1312[113] (Pl. 45); Samos B. 2611[114] (Pl. 51)) and six female figures (Samos B. 148[115]; Samos B. 243[116]; Samos B. 832[117]; Samos B. 1216[118]; Samos B. 1287[119]; Samos B. 1517[120]). Some of the female pieces were depicted wearing uraei.[121] In the 1930 season, a statuette of a standing nude woman (Samos B. 243) was retrieved from the west pavement of the south hall in the fill layer of the "Odeion" at the Heraion. In 1954, the upper part of a nude female figure with outstretched arms (Samos B. 832), cast in one piece, was uncovered in the canal west of the south hall, from within the 'Pre-Rhoikos' layer or the Early Archaic temple layer, which dates to the eighth through seventh centuries BC. In the Fall 1958, a figure of a standing nude woman (Samos B. 1216) was found in the well in front of the Temple of Hera. In the Fall 1961 season, a torso of a bronze Egyptian priest (Samos B. 1312) was excavated at the northern half of the temple plan (quadrants N/15), south of the cult baths and water shafts. It was found in gravel

[110] The bronze Egyptian priest from Ephesus, Cat. nr. 55 (Pl. 54); See Chapter 7.
[111] There are also examples of relevant pieces that are said to be from Greek sites; however, no excavation records exist, for example, British Museum EA 40959, said to be excavated from Rhodes, Greece, and British Museum EA 47986, said to come from Kamiros, Greece. Their specific findspots were not listed in museum records.
[112] For a detailed description of the site, see: Kyrieleis 1993: 125-53.
[113] Jantzen 1972: 7, taf. 1-2. The head was found separately: B. 1690 (ibid.: 7, taf. 3).
[114] Unpublished.
[115] Jantzen 1972: 23, taf. 28.
[116] Ibid.: 13, taf. 16.
[117] Ibid.: 14, taf. 17.
[118] Ibid.: 13, taf. 15.
[119] Ibid.: 23, taf. 29.
[120] Ibid.: 13, taf. 14.
[121] Samos B. 148, Samos B. 1287.

between a large stone and "+II."[122] The date of the bronze deposit, which included a high percentage of Syrian and Egyptian imports, ranges between the seventh and early sixth centuries BC. In 1964, a figure of a standing nude woman (Samos B. 1517) similar to Samos B. 1216, was found under a gravel street "+ 143 by a nave."[123] The most recent find relevant for this study was from excavations carried out by the DAI under the directorship of Prof. Helmut Kyrieleis in 1984.[124] A remarkable, relatively complete, striding Egyptian priest (Samos B. 2611) was found in the southeast area of the sanctuary of the Heraion, in a deposit with associated finds belonging to the seventh century BC, according to Kyrieleis. Though it has not been published yet,[125] the statue is currently on view in the Samos Museum.

In the Fall of 1968, excavations of Roman period terrace houses (residential units built against the slope of Bülbül Dag)[126] were carried out for the Österreichisches Archäologisches Institut by Director H. Vetters at Ephesus, Turkey.[127] Among the finds for this season was a bronze statuette of a Late Period Egyptian *sm*-priest (Cat. nr. 55),[128] inscribed with his name, Ayhat, and the titulary of Psamtik II of Dynasty 26 (Vetters 1970: 162). The statuette was found in Terrace House 2 (dated to Augustan times), Residential Unit 1, room SR 12 (which is west of the peristyle hall of RU 1). It was found in tight rubble, 50 cm. above the ground floor (Eichler 1969: 140), in front of the door next to room SR 17 of Residential Unit 2. Roman coins found in the rubble offer a *terminus post quem* of 613-14 AD (Winter 1971: 146). The inscription on the figure gives a *terminus ante quem* date for the bronze, ca. 595-589 BC[129]; thus, it came from a disturbed context. Erdemgil theorizes that the bronze was "brought from Egypt during trade relations between Ephesus and Egypt, particularly Alexandria" (Erdemgil 1986: 130) when the statue was

[122] Jantzen's measurements; presumably level 2.
[123] I was unable to determine this exact location from the publication.
[124] Per communication with the Director of the Athens Abteilung of the DAI, Dr. Ing. habil. Hermann J. Kienast. The bronze is currently unpublished and all rights are retained by Prof. Helmut Kyrieleis.
[125] Prof. Kyrieleis plans to fully publish it in the near future.
[126] Wipliger & Wlach 1996: 89.
[127] Excavations of the Terrace Houses yielded mostly statuettes (of goddesses, gods, rulers, and the Egyptian priest) and household objects (ie.; marble and bronze tables, stools, pitchers, bowls and amphoras) (Erdemgil 1986: 122).
[128] Eichler 1969: 131-46; Vetters 1970: 161-2; Winter 1971: 146-55.
[129] The reign of Psamtik II.

manufactured in the sixth century BC; however, the bronze could have been traded later and deposited as late as Roman times, since the rubble and the room from which it was found dates largely to the Roman Period. Thus, the statuette was deposited in ancient times but certainly not at the time it was manufactured (the early sixth century BC). The figure may have been an heirloom belonging to a rich Roman handed down over generations, or to the resident in nearby Residential Unit 6, who was a priest of Dionysus[130] (Scherrer 2000: 111); he may have collected it because it represented a priest.

2.3.2.6 The Late Period through Early Ptolemaic Period

The majority of ancient Egyptian bronze statuettes were manufactured between the Late and Ptolemaic Periods (664 - 30 BC); consequently, the date of a number of Late Period/Ptolemaic bronze finds straddles these periods. Bronze priestly figures with a wide repertoire of poses were uncovered at such sites as Giza, North Saqqara, Naukratis and Ityai el-Barud (near Naukratis).[131] In most cases it is difficult to separate the bronze statuettes of the second half of the first millennium BC into one specific time period (Late Period or Ptolemaic Period or Roman Period) because most objects were found at sites that were in continuous use during this long time span; thus, for many bronzes, a collective time period is generally assigned. For instance, objects from North Saqqara are often given a general date range of Thirtieth Dynasty through Ptolemaic Period because the site was occupied during this time period (see below, pp. 48-51).

One bronze find that dates clearly to the Late Period is a small cache from Giza (Thomas 1995: 210-11). In the first quarter of the twentieth century, Reisner, on behalf of the Harvard University-Museum of Fine Arts Expedition, was excavating tombs at Giza. In 1925, he found a group of bronzes[132] in hall A1 of Giza tomb G7632, a multi-chambered tomb carved out of the local limestone. The deposit is atypical for the period as it is found in a burial rather than a temple context. The site was scientifically excavated by Reisner and the bronze objects have a somewhat 'secure' provenance. It was determined that the

[130] C. Flavius Furius Aptus, who lived in the second century AD (Scherrer 2000: 111). This Residential Unit has been largely restored and is one of the main tourist attractions at Ephesus.
[131] For a brief description of the site of ancient Naukratis and its finds, see: Boardman 1999: 118-33.
[132] Thirteen bronze statuettes of deities, with amulets, beads, and pottery vessels (Thomas 1995: 211 and note 2).

tomb was used again later, from the Twenty-seventh through the Thirtieth Dynasties (ca. 525-343 BC); Reisner assigned this general date range based on his analysis of the tomb contents. This bronze find did not yield any examples of priestly figures but it does include a Late Period bronze statuette of Imhotep (Boston MFA 27.984)[133] that may provide stylistic parallels for this period, especially in the rendering of the face, head and broad collar.

Numerous bronze objects were uncovered at the sacred animal necropolis at North Saqqara through the extensive excavation efforts of W.B. Emery from 1964 to 1971 (Emery 1965: 3-8; ibid. 1966: 3-8; ibid. 1967: 141-45; ibid. 1970: 5-11; ibid. 1971: 3-13), G.T. Martin from 1971 to 1973 (Martin 1981), and H.S. Smith from 1974 to 1976 (Smith 1974: 22) for the Egypt Exploration Society. The majority of these bronze finds, however, are simply *mentioned* in the preliminary reports and not well documented.[134] The superstructures directly above the animal necropolis are the Thirtieth Dynasty Temple of Nectanebo II and the Temple Terrace[135] that enclose the shrines and entrances to the falcon, ibis and baboon galleries. At least three relevant finds were located in relatively secure contexts and will be considered here. "A bronze figurine of a man kneeling in an attitude of prayer," along with several statuettes of deities (fifteen in all), was found in a closed deposit "behind the rear east wall of the 'temple terrace' north of the dromos to the baboon galleries" (Smith 1974: 50-1). Smith reports that this burial was deposited at the time of the foundation of the temple terrace because it was filled by rubble produced from the construction of the terrace; thus, it could be a foundation deposit but it is most likely a cache. The temple terrace dates to the end of the Late Period.[136] Unfortunately, at this time, I have not been able to locate this piece; however, its cursory description is helpful in verifying that this pose, at least, was part of the repertoire of the Egyptian bronze worker

[133] Thomas 1995: 210, lower right figure, 211, no. 106F.

[134] For example, Emery 1967: 143. Here, he notes: "The clearance of the filling of Sectors 1 and 2 continued until February 28, and during this period deposit after deposit of objects, comprising the remains of fine quality temple furniture, *more than 300 bronze statuettes*, stone offering tables, stone and wooden statues, etc., were discovered." In this case, no other information is given concerning the bronze find. Per personal communication with Professor C. Keller, the material is in the process of being studied and published. Insley Green (1987) has produced a study on the temple furniture from this site; see pp. 50-1 below. A few photographs exist but are very small.

[135] Also dating to the Thirtieth Dynasty.

[136] Smith dates the temple enclosure, shrines and galleries to the end of the Late Period (fourth century BC) (Smith 1974: 63); the sanctuary remained in use until the end of the Ptolemaic Period (ibid.).

during the end of the Late Period. Further, in the 1968-69 season at North Saqqara, a large closed deposit of over one hundred bronze statuettes was found in a pit below the stone floor of Shrine D (Emery 1970: 6). They were placed in an orderly manner and much care was taken with their burial. The pit was lined with Carian stelae that were perhaps removed from the nearby Carian cemetery in the area where Nectanebo built his temple. No priestly figures were in this deposit; however, this find offers stylistic parallels to the priest figures in the representation of the human form of a bronze figure of Imhotep (ibid.: pl. VIII.1, dating to Dynasty 30), especially in the rendering of the face. In addition, a striding hawk deity, probably Horus, pouring a libation from a *hez* vase (ibid.: pl. VIII.5) provides a parallel for the pose of a figure performing a cultic ritual Type 14, a striding priest pouring a libation with the vase perpendicular to the body (Cat. nrs. 248 and 287). In addition, a bronze statuette of a kneeling man with an offering tray on his head (Emery 1971: pl. VIII.5) was excavated during the 1969-70 season at Saqqara. The report of its findspot is vague. The piece came from one of the numerous caches found while excavating the falcon galleries (ibid.: 4-6). The entrance to these galleries was located under the stone paved floor of a Christian house situated in the southeast corner of the enclosure of Sector 3 of the Temple Terrace (ibid.: pl. IV.1). A stone-paved causeway led to the gallery entrances from the Temple of Nectanebo II. In several side rooms beyond the vestibule and entrance stairway the excavators uncovered several falcon mummies and hundreds of statuettes of varying materials, such as bronze, faience, steatite, wood, and limestone (ibid.: 5). The details, such as room number and archaeological context were not in the report, however. In regards to this piece, another cache of bronzes was located just beyond a large find of Ptolemaic Period bronze temple furniture[137] of which a figure of a kneeling king wearing a white crown was located (ibid.: pl. VII.4). The kneeling man with an offering tray on his head (Emery 1971: pl. VIII.5) may have come from this area, which would most likely date this piece to the Ptolemaic Period. Otherwise, the figure comes from a cache from the Thirtieth Dynasty layer.

In addition to these three priestly finds from Saqqara (undoubtedly there were

[137] The find of the bronze Ptolemaic temple furniture was from gallery no. 16 of the falcon galleries. Its importance to this study lies with the appearance of the composition of a kneeling king figure before a cartouche-shaped pellet box, attached to a hand censer with a falcon-shaped handle (Emery 1971: fig. 2.18, pl. IX.5, pl. X.2-4).

others), one notable type of object was located at the animal necropolis at North Saqqara: the miniature bronze offering tray with a small male figure kneeling at the back of the tray.[138] The small kneeling man depicted on these votive trays is important because the figure on these trays mirror the kneeling male figure often represented in bronze during the Late Period/Ptolemaic era, specifically, the supplicant and libation figures. Thus, these objects verify that specific priestly figure types from this study date at least from Dynasty 30 through the Ptolemaic Period.[139]

Eighteen miniature votive trays were uncovered over the twelve year period of excavations at Saqqara, with varying find spots and contexts (See: Insley Green 1987: 116-20). The majority were found in the filling layers of the main Temple Terrace (ibid.: 129, cat. nos. 447-51, 456, 459-60, 463-4), two were located south of the main Temple Terrace (ibid.: 129, cat nos. 457-58), one was found near the South Gate to the main Temple (ibid.: 129, cat nos. 452), and five were located in "drift sand" and "loose debris" (*redim*) of "Square H5" (ibid.: 129, cat nos. 453-55, 461-62). In fact, a total of ten of the above trays were found in this *redim* layer[140] of the Temple terrace and surrounding areas, leaving only eight of these trays with reasonably secure provenances.[141] According to Insley Green, the filling layer where the bronzes were found dates to the late Thirtieth Dynasty through the middle of the Ptolemaic Period (mid-fourth century to mid-second century BC). Two other bronzes of this type have been excavated at Abydos (Amélineau

[138] For example, Plate nrs. 142 and 143.
[139] See Chapters 7 and 8.
[140] In the 1966/67 season, Insley Green cat. no. 453 (Cairo JE 91109), Insley Green cat. no. 454 (Aberdeen 1331), Insley Green cat. no. 455 (Edinburgh, uncat.) Insley Green cat. no. 461 (Birmingham 494'69), Insley Green cat. no. 462 (Edinburgh 1971.138), all located within Square H5 (= 100m. x 100m.), *redim* layer. In the 1968/69 season, Insley Green cat. no. 448 (Cairo, uncat.), located in sector 3, *redim*, above the fill between the walls leading to the Baboon Galleries; Insley Green cat. no. 449 (Cairo, uncat.), from Sector 3, *redim*; Insley Green cat. no. 459 (Ashmolean 1971.125; Teeter 1994: 255, 259), located in Sector 3, *redim* in front of rough buttress wall, south end; Insley Green cat. no. 460 (UC 30653) and Insley Green cat. no. 464 (Cairo, uncat.), located in Sector 3, *redim*, north side.
[141] In the 1968/69 season, Insley Green cat. no. 456 (Cairo, uncat.), located in Sector 3, cache 4, Insley Green cat. no. 463 (Cairo, uncat.): located in Sector 3, low level, southeast of the Great West Gate. In the 1969/70 season, Insley Green cat. no. 447 (Saqqara Magazine, uncat.): located in Sector 3, west of East Enclosure Wall, under the rough stone wall; Insley Green cat. no. 450 (Cairo JE 91472) and 451 (BM 67191): located in Sector 3, Falcon gallery 16, cache 9. In the 1971/72 season, Insley Green cat. no. 457: located in Sector 7, Block 2A; Insley Green cat. no. 458 (Birmingham 11'75): located in Sector 7, temporary grid T28. In the 1975/76 season, Insley Green cat. no. 452 (Saqqara Magazine, uncat.): located in Sector 9, Square 3-K, Level II, cache 75/6-1.

1905: 444) and Medinet Habu (OIM 15254; Teeter 1994: 259). The Abydos examples were discovered in 1897-98 by Amélineau in a mixed context with Early Dynastic objects in proximity to the tomb of Peribsen (Amélineau 1905: 444). A small tray from Medinet Habu was excavated in 1926-27 during the architectural survey "from the *radim* of the Ptolemaic temple" (Teeter 1994: 259). It was found in a deposit with ten other bronze statuettes and fragments representing Egyptian deities such as Osiris, Isis, and Horus, a cat figurine, a standing figure, and a seated figure (ibid.: 259, nt. 12). Thus, miniature bronze offering trays were excavated at North Saqqara, Abydos and Medinet Habu.

From nineteenth century excavations[142] at or near Naukratis (1884-85, 1885-86) in the Western Delta, at least two bronze caches were discovered that contained small bronze figures of kneeling adorants or offerers. Petrie reported that, in the 1884-85 season, a large find of Egyptian bronzes was discovered in an early Ptolemaic era house to the south of the town at Kom Ge'if, the site of ancient Naukratis (Petrie 1886: 41-2). Approximately 100 bronzes were discovered scattered about within the filling of an eight foot deep chamber. One in excellent condition was found on top of the heap with the majority buried two to three feet from the bottom. Petrie suggests that the find was a votive deposit rather than a foundation deposit, as a third of them were either broken or burnt. He mentions an adorant figure kneeling on a box; however, no other information is given; the current location of the statuette is not known.

A second bronze find was discovered in the 1885-86 season at the minor site of Ityai el-Barud (Griffith 1887: 81; Coulson & Leonard 1981: 86, fig. 2), located approximately 6 km. to the southeast of Naukratis. Griffith reports that Gardner found and secured a large find of bronzes of various types here (Griffith 1887: 81, 86); however, he does not state the archaeological context in which the bronzes were found. Petrie mentions a structure at Ityai el-Barud (Griffith 1887: 81); however, he did not indicate its nature. An ancient mudbrick wall located at Ityai el-Barud was observed by Coulson and Leonard when they executed their survey of Naukratis and environs (Coulson & Leonard 1981: 86), but they did not date this feature or the site. The wall is said to be similar to one observable

[142] Later published excavations have not yielded any bronze statuettes (Leonard 1997: 305-06; metal objects found included Ptolemaic coins, fishhook, single earring, and nails) and (Leonard 2001: 205; metal objects found included copper coins, pins, nails, and lumps of copper/bronze).

at nearby Kom Firin (Coulson & Leonard 1981: 86), which Petrie dates to the Twenty-Sixth Dynasty (ibid.: 72; Petrie 1886: 94-5); but without adequate information it can only be postulated that the bronzes were deposited sometime between the Twenty-Sixth Dynasty and the Roman Period (Coulson & Leonard 1981: 72). Griffith stated that many of the high quality bronzes stayed at "Bulaq[143] and some were sent to England." Amongst the latter were at least two deities and "several small figures of persons in the act of offering to deities." At least three of these bronzes are currently housed in the Ashmolean Museum (a striding man pouring a libation (Cat. nr. 50); a kneeling man with an offering tray on his head (Cat. nr. 51); a kneeling man pouring a libation (Cat. nr. 52)).[144]

2.3.2.7 The Ptolemaic Period

At least one bronze cache from the ancient Palestinian site of Ashkelon yielded several Ptolemaic period Egyptian bronze figures and weights (Iliffe 1935: 61-8). In a preliminary report, J.H. Iliffe compiled a listing of bronzes that he maintained came from a cache discovered through a series of soundings at an undisclosed location at Ashkelon, conducted by Mr. J. Ory, Inspector of the Department of Antiquities in Palestine. Included in the compiled list are pieces obtained "from two soundings and a dealer." The Department traced the bronzes from the dealer to the original "finder and hence to the spot whence they came" (ibid.: 61). Iliffe reported that the original discovery of the cache had been made by the land owner[145] who cut a towing path to enable a camel to draw water from a well. According to Iliffe, Ory made a sounding, three meters deep, to reveal the remains of a square room containing several bronzes and "typical pottery of the fifth to second century BC," including Greek black-glazed and red-figured ware, Greek wine-jar handles, and Persian hole-mouth jars. Ory maintained that the pieces came from a precisely defined stratification and that the room he found appeared to be a metalworker's workshop. Ory executed the second sounding near the first one but did not find a structure. He found pottery sherds similar to the above-mentioned ones within the dirt, at between one to three meters deep. Ory dated the pottery to the fourth century BC; but Alan Rowe, "not knowing

[143] If not stolen or lost, these figures are presumably in the Egyptian Museum, Cairo.
[144] Provenance "Naukratis, EEF excavations, 1885-6," according to Ashmolean Museum records.
[145] The exact location in Ashkelon was not reported.

the circumstances of the find," examined the bronzes separately and dated them to between Dynasty 30 and the early Ptolemaic era (ibid.: nt. 1) on stylistic grounds.

2.3.2.8 The Roman Period

The last significant find comes from the Roman Period of ancient Egypt and provides an important parallel for two similar bronzes of unknown provenance in the Louvre (BR 4165 and BR 4394).[146] It combines the iconography of the Egyptian priest figure with the Hellenistic-style rendering of the overall form, and illustrates the ultimate culmination of the representation of the priestly figure in bronze over a fifteen hundred year time span. The figure, sometimes called "Priest of Isis" (Cat. nr. 68),[147] was excavated in Armant (Rubensohn 1906: S. 141), south of Luxor. The name of the excavator was not given in the report, which was published by the Deutsches Archäologisches Institut. Now in Baltimore, the Armant bronze of the Egyptian priest was found with a number of small bronze vessels, among them two pyxides, and eight other small bronze figures. Among these[148] were three small Horus figures, a small nude figure of Aphrodite, an acrobat (Baltimore, WAG 54.702)[149] and a dancing African (Baltimore, WAG 54.703).[150] The two remaining bronzes were not identified in the report. Rubensohn states that similar figures to the Armant priest figure, though manufactured in terracotta, date to the Roman period and cites two Berlin examples, which I have not been able to locate. The author discusses that the bronze group as a whole was of a type commonly rendered in Alexandrian art (Rubensohn 1906: S. 141); however, no other details of the findspot were given.

Summary

A survey of significant cupreous finds within the ancient Egyptian archaeological record reveals a number of sites within Egypt proper and a few outside of Egypt that yielded relevant material for the present study: Abydos, Hierakonpolis, Tell Basta, Beni

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[146] Charboneaux 1966: 407ff, figs. 1-6.
[147] Rubensohn 1906: S. 139, abb. 10, S. 141; Hill 1949: 64, pl. 5, fig. 137. Mentioned in: Perdrizet 1911: 50, Charbonneaux 1962: 102.
[148] Rubensohn 1906: S. 141.
[149] Ibid.: S. 140, abb. 11, S. 141-42.
[150] Ibid.: S. 139, abb. 9, S. 141.

Hasan, Zagazig, El Amra, Meir, Hawara, Qurna, Giza, North Saqqara, Medinet Habu, Naukratis, Ityai el-Barud, Armant; in Nubia, Kawa, Gebel Barkal; in the Levant, Ashkelon; and in the Aegean, Samos Island, Greece and Ephesus, Turkey.[151] When the finds[152] are arranged in chronological sequence,[153] a temporal framework may be formed. In all, the metal figures found within some kind of an archaeological context represent eight major time periods: The Predynastic, Old Kingdom, First Intermediate Period, Middle Kingdom, The Twenty-Fifth Dynasty, Late Period, and the Ptolemaic and Roman eras. In my survey, I was unable to locate excavated cupreous finds for three major time periods: the Second Intermediate Period, New Kingdom, and Third Intermediate Period.[154]

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[151] Other Aegean sites with bronze finds for which there are no excavation records include Kamiros and Rhodes. See Chapter 2.3.2.5.1 above.
[152] Either single figures or caches.
[153] based on the chronology of Egyptian history of Murnane (1995: 691-717).
[154] Although there are unprovenanced pieces attributable to these periods; see Chapters 4 and 5.

2.3.3 Physical Features Analysis

To analyze the physical features of the ancient Egyptian priestly figure in bronze, I closely examined the figures in Catalogue I only, because they were attributable to a specific dynasty or time period between the New Kingdom and the Græco-Roman Period. Seventy-three priestly bronze figures were analyzed: New Kingdom (14), Third Intermediate Period (12), Dynasty 25 (8), Late Period (21) and Græco-Roman Period (18) figures. I determined that dated sculptures would yield the most information and could also assist in identifying and dating the remaining unprovenanced bronze figures. A list of the analysis of the physical features is located in Appendix 4, which is divided into the four features that I examined: 1) the face and head shape, 2) coiffures and wigs, 3) body type, and 4) costume or dress.[155] By analyzing the features in this manner, I was able to determine the physiognomy, iconography, and in some cases, attributes, of the ancient Egyptian bronze priestly figure and determine what, if any, changes occurred over time.

2.3.3.1 Face and Head Shape

To analyze the physiognomy of the priestly bronze figure, I noted several features: 1) face shape, 2) facial features, 3) head shape in profile, and 4) neck size. For the face shape, I determined if the face was ovoid, round, square, rectangular, or heart-shaped.[156] For facial features, I noted if the face had: 1) convex eyes, that is, if the eyeballs were modeled in relief, concave eyes, that is, if the eyes were hollowed for inlay, 2) plastic, natural, or concave eyebrows, 3) cosmetic lines, 4) size of ears and if they projected, 5) size and shape of nose, 6) type of mouth and lips, and 7) shape of chin. For the head shape, I looked at the shape of the head in profile. For neck size, I determined the width of the figure's neck. Each of these characteristics or features may or may not change over time; thus, Appendix D is useful to observe the frequency and development of these physiognomic features.

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[155] For in-depth analysis of ancient Egyptian clothing, see Vogelsang-Eastwood 1993. For the history of ancient Egyptian jewelry, see relevent sections in Müller & Theim 1999.

[156] For detailed descriptions of all Physical Features terms, see: App. D.

The New Kingdom

In this study, I analyzed the physiognomic features of fourteen New Kingdom priestly figures in bronze (Cat. nrs. 1-14). Five of the fourteen New Kingdom figures were cast with an ovoid face (Cat. nrs. 1, 4, 7, 12, 14) and five with a heart-shaped face (Cat. nrs. 2-3, 6, 11, 13). Two figures were cast with a square face shape (Cat. nrs. 5, 11), and one figure each had a round (Cat. nr. 9) or rectangular face shape (Cat. nr. 8), respectively. Ten figures were fashioned with modeled eyeballs (Cat. nrs. 1-2, 4-7, 10, 12-4), and two with concave eyes to receive inlay (Cat. nrs. 9, 11). Eight New Kingdom faces were crafted with plastic eyebrows (Cat. nrs. 1-3, 6-7, 9-10, 12), one figure with natural eyebrows (Cat. nr. 5), and four with concave or incised eyebrows (Cat. nrs. 4, 11, 13-4). Three of those figures with plastic eyebrows also had plastic cosmetic lines (Cat. nrs. 2-3, 9). Nine figures in the New Kingdom corpus had large ears (Cat. nrs. 3-4, 6-7, 9-10, 12-4); whereas, three figures had small ears (Cat. nrs. 1, 5, 8). Seven of the fourteen figures had projecting ears (Cat. nrs. 4-8, 12, 14). Seven figures were cast with a long nose (Cat. nrs. 2, 4, 6-7, 10-2), and four with a short nose (Cat. nrs. 1, 3, 13-4). Two of these figures were fashioned with a bulbous tip on the nose (Cat. nrs. 1, 12), and four with a broad nose (Cat. nrs. 5, 7, 9, 13). Eleven figures were cast with a small, pursed mouth (Cat. nrs. 1-4, 6-7, 10-4), and one with a wide mouth (Cat. nr. 5). Eight figures had thin lips (Cat. nrs. 1, 3-4, 6-7, 9, 13-4) and two had full lips (Cat. nrs. 10-1). Six figures were cast with a pointed chin (Cat. nrs. 2-3, 6-7, 12, 14), six with a rounded chin (Cat. nrs. 1, 4, 8, 10-1, 13), and two with a square chin (Cat. nrs. 5, 9). Twelve figures were crafted with a New Kingdom-derived profile (Cat. nrs. 1-3, 5-10, 12-4). One figure had an average shaped head in profile (Cat. nr. 11), and one figure's head was misshapened (Cat. nr. 4). Five New Kingdom figures each were cast with either a narrow, slender neck (Cat. nrs. 1, 4, 6-7, 12) or an average width neck (Cat. nrs. 2-3, 8, 13-4), respectively. Only two figures were crafted with a thick neck (Cat. nrs. 5, 10). Thus, New Kingdom priest figures were usually cast with an ovoid or heart-shaped face. Inlaid eyes are not a common feature for New Kingdom priestly figures; and they tend to have large, projecting ears. New Kingdom figures tend to be fashioned with a long nose, a small, pursed mouth, thin lips, a slender neck, and either a pointed or rounded chin. The

New Kingdom-derived profile is a stylistic feature of the New Kingdom priest (12 of 14).

The Third Intermediate Period

Next, I analyzed the physiognomic features of twelve Third Intermediate Period priestly bronze figures (Cat. nrs. 15-26). Six of the twelve Third Intermediate Period figures were cast with an ovoid face shape (Cat. nrs. 16, 18-21, 26) and three with a heart-shaped face (Cat. nrs. 22, 24-5). Two figures were cast with a square face (Cat. nrs. 15, 17), and one with a round face (Cat. nr. 23). Ten figures were crafted with modeled eyeballs (Cat. nrs. 15, 17-20, 22-6), and two with concave eyes to receive inlay (Cat. nrs. 16, 20). Seven Third Intermediate Period faces were cast with plastic eyebrows (Cat. nrs. 16, 20-5), two figures with natural eyebrows (Cat. nrs. 15, 19), and two with concave or incised eyebrows (Cat. nrs. 17, 26). Five of the seven figures with plastic eyebrows also had plastic cosmetic lines (Cat. nrs. 16, 20, 23-5). One figure with natural eyebrows had plastic cosmetic lines (Cat. nr. 19), which is rare. Nine figures in the Third Intermediate Period corpus had large ears (Cat. nrs. 15-6, 18-9, 21, 23-6). Nine of the twelve figures had projecting ears (Cat. nrs. 15-8, 21, 23-6). Six figures were cast with a long nose (Cat. nrs. 16, 20, 22, 24-6), and three with a short nose (Cat. nrs. 15, 21, 23). Two of these figures were rendered with a bulbous tip on the nose (Cat. nrs. 16, 22), and four with a broad nose (Cat. nrs. 17, 19, 21, 23). Seven figures were cast with a small, pursed mouth (Cat. nrs. 16-7, 19-21, 24, 26), and four with a wide mouth (Cat. nrs. 15, 22-3, 25). Five figures had full lips (Cat. nrs. 16, 20-1, 23, 26) and four had thin lips (Cat. nrs. 19, 22, 24-5). Seven Third Intermediate Period figures were fashioned with a square chin (Cat. nrs. 15-7, 20, 22-4), four with a pointed chin (Cat. nrs. 19, 21, 25-6), and one with a rounded chin (Cat. nr. 18). Six of the twelve figures were cast with a New Kingdom-derived profile (Cat. nrs. 16, 18-9, 23-5). Five figures had an average shaped head in profile (Cat. nrs. 17, 20-2, 26), and one figure's head was misshapened (Cat. nrs. 15). Seven Third Intermediate Period figures were crafted with a thick neck (Cat. nrs. 15, 17-8, 22-4, 26), four with an average width neck (Cat. nrs. 16, 20-1, 25), and one with a narrow, slender neck (Cat. nr. 19). Thus, Third Intermediate Period priest figures were usually cast with an ovoid or heart-shaped face and they tend to have large, projecting ears.

Third Intermediate Period figures tend to have a long nose, a small, pursed mouth, full lips, a square chin, a thick neck, and half of the TIP corpus (6 of 12) continue the New Kingdom-derived profile stylistic feature for priestly figures.

The Twenty-Fifth Dynasty

The physiognomic features of the priestly bronze figure change in this time period, which are reflected in the analysis of the eight figures in the Twenty-fifth Dynasty corpus (Cat. nrs. 27-34). Four of the eight Dynasty 25 figures analyzed were cast with an ovoid face shape (Cat. nrs. 27, 31, 33-4). Two figures were cast with a square face (Cat. nrs. 29, 32), one with a round face (Cat. nr. 28), and one with a rectangular one (Cat. nr. 30). Five figures were fashioned with modeled eyeballs (Cat. nrs. 27-30, 32), and two with concave eyes to receive inlay (Cat. nrs. 31, 33). Three Dynasty 25 figures were rendered with concave or incised eyebrows (Cat. nrs. 30, 32-3), two with plastic eyebrows (Cat. nrs. 28-9), and two with natural eyebrows (Cat. nrs. 27, 31). Seven figures in the Dynasty 25 corpus had large ears (Cat. nrs. 27-32, 34) and four figures had projecting ears (Cat. nrs. 28-30, 34). Three figures were cast with a long nose (Cat. nrs. 27, 30, 33), and three with a short nose (Cat. nrs. 28-9, 31). One of these figures had a bulbous tip on the nose (Cat. nr. 28), and five figures were fashioned with a broad nose (Cat. nrs. 29-33). Six figures were cast with a small, pursed mouth (Cat. nrs. 27-31, 33), and one with a wide mouth (Cat. nr. 32). Four figures had full lips (Cat. nrs. 28, 30, 3-3) and three figures had thin lips (Cat. nrs. 27, 29, 31). Three figures were crafted with a rounded chin (Cat. nrs. 27-8, 31), three with a square chin (Cat. nrs. 29-30, 32), and one with a pointed chin (Cat. nr. 33). Six figures were cast with an average shaped head in profile (Cat. nrs. 27-8, 30, 32-4), one profile had a round top with a flat back (Cat. nr. 31), and one head was misshapened (Cat. nr. 29). Seven of the eight Twenty-fifth Dynasty figures were crafted with a thick neck (Cat. nrs. 27-33). Thus, the Twenty-fifth Dynasty priest figure is usually cast with an ovoid or square face, modeled eyes, and incised eyebrows without cosmetic lines; and they tend to have large, projecting ears. Dynasty 25 figures tend to be fashioned with a short, broad nose, a small, pursed mouth, full lips, either a rounded or square chin, and a thick neck. The profile tends to have an average head shape, and the

New Kingdom-derived profile is not reproduced in this group.

The Late Period

The physiognomic features of twenty-one Late Period priestly bronze figures (Cat. nrs. 35-55) were analyzed. Eight of the twenty-one Late Period figures were cast with an ovoid face shape (Cat. nrs. 35, 38, 43, 47-8, 52, 54-5) and two have a heart-shaped face (Cat. nrs. 50, 53). Five figures were cast with a square face shape (Cat. nrs. 41-2, 45-6, 49), two figures had a round face (Cat. nrs. 37, 51), and two had a rectangular face (Cat. nrs. 36, 44). Twelve figures were cast with modeled eyeballs (Cat. nrs. 36-8, 41-2, 44-8, 51-2), and seven figures had concave eyes to receive inlay (Cat. nrs. 35, 43, 49-50, 53-5). Nine Late Period faces were fashioned with plastic eyebrows (Cat. nrs. 36-7, 41-3, 48-9, 53-4) and seven faces had natural eyebrows (Cat. nrs. 35, 38, 44-5, 50, 52, 54). One face with plastic eyebrows also had plastic cosmetic lines (Cat. nr. 53). Nineteen figures in the Late Period corpus were crafted with large ears (Cat. nrs. 35-6, 38-9, 41-55); whereas, one figure had small ears (Cat. nr. 37). Fifteen of the twenty-one Late Period figures had projecting ears (Cat. nrs. 36-8, 41-7, 50-3, 55). Thirteen figures were cast with a long nose (Cat. nrs. 36-7, 43-9, 52-5), and five were cast with a short nose (Cat. nrs. 35, 38, 41-2, 50). Nine figures had a broad nose (Cat. nrs. 35, 38, 41-2, 44, 49, 51, 54-5) and three figures had a bulbous tip on the nose (Cat. nrs. 36-7, 46). Ten figures were cast with a small, pursed mouth (Cat. nrs. 35, 38, 42-3, 45, 48-9, 50, 53-4), and eight were cast with a wide mouth (Cat. nrs. 36-7, 41, 44, 46, 51-2, 55). Seven figures had thin lips (Cat. nrs. 35-6, 46, 50-2, 55) and full lips (Cat. nrs. 37, 41, 43, 48-9, 53-4), respectively. Four figures were fashioned with a pointed chin (Cat. nrs. 46, 50, 53, 55), nine with a rounded chin (Cat. nrs. 35, 37-8, 43, 47-8, 51-2, 54), and six with a square chin (Cat. nrs. 36, 41-2, 44-5, 49). Seven figures were cast with a New Kingdom-derived profile (Cat. nrs. 36, 46, 48-50, 52-3). Nine of the twenty-one figures had an average shaped head in profile (Cat. nrs. 35, 39, 40, 42-3, 45, 47, 54-5), and one figure's head was misshapened (Cat. nr. 44). Three figures were cast with a head that is rounded at the top and flat at the back (Cat. nrs. 37, 41, 51). Twelve Late Period figures were crafted with a thick neck (Cat. nrs. 35-7, 41-4, 47, 50-2, 54), five were cast with an average width neck

(Cat. nrs. 38, 45-6, 49, 53), and two were cast with a narrow, slender neck (Cat. nrs. 48, 55). Thus, Late Period priest figures were usually cast with an ovoid or square face. Inlaid eyes were more common in the Late Period than earlier periods; though modeled eyeballs were still prevalent. The Late Period priestly figure tends to have large, projecting ears. Late Period bronze figures tend to be fashioned with a long nose, sometimes broad, and are equally crafted with a small, pursed mouth or wide mouth. The figure may be depicted equally with thin or thick lips, and equally with a pointed, rounded or square chin. The New Kingdom-derived profile, a stylistic feature of the New Kingdom priest, reappears in the Late Period with seven figures, but about half of the Late Period corpus (9) are cast with an average shaped head.

The Græco-Roman Period

Eighteen bronze priestly figures from the Græco-Roman Period were analyzed to determine any changes in patterns of the physiognomy (Cat. nrs. 56-73). Ten of the eighteen Græco-Roman Period figures were cast with an ovoid face shape (Cat. nrs. 57, 59, 61-4, 66, 68, 72-3), two figures were cast with a round face (Cat. nrs. 70-1), one with a heart-shaped face (Cat. nr. 69) and one figure with a square face shape (Cat. nr. 58). Sixteen figures were cast with modeled eyeballs (Cat. nrs. 56-63, 65-7, 69-73), and two with concave eyes to receive inlay (Cat. nrs. 64, 68). Five Græco-Roman faces were fashioned with plastic eyebrows (Cat. nrs. 59, 62-5), eleven with natural eyebrows (Cat. nrs. 56-8, 60-1, 66, 68, 70-3), and one with concave or incised eyebrows (Cat. nr. 67). One figure with plastic eyebrows also had plastic cosmetic lines (Cat. nr. 62). Fifteen of the eighteen figures in the Græco-Roman corpus had large ears (Cat. nrs. 56-61, 63-8, 71-3); whereas, two figures had small ears (Cat. nrs. 62, 70). Fourteen figures had projecting ears (Cat. nrs. 57-68, 70, 73). Fourteen figures were crafted with a long nose (Cat. nrs. 56-7, 59-62, 64-9, 72-3), and three with a short nose (Cat. nrs. 63, 70-1). Six figures were fashioned with a broad nose (Cat. nrs. 58, 60-1, 67, 71-2) and two with a bulbous tip on the nose (Cat. nrs. 56, 59). Ten figures were cast with a wide mouth (Cat. nrs. 56, 58, 60, 62-4, 67, 69, 71, 73) and eight were cast with a small, pursed mouth (Cat. nrs. 57, 59, 61, 65-6, 68, 70, 72). Eight figures had thin lips (Cat. nrs. 56, 62, 67-8, 70-3)

and six figures had full lips (Cat. nrs. 57-8, 60, 63-5). Ten figures were cast with a rounded chin (Cat. nrs. 57, 59-60, 63-4, 66, 68-71), four each were cast with a pointed chin (Cat. nrs. 61-2, 72-3) and square chin (Cat. nrs. 56, 58, 65, 67), respectively. Three figures were crafted with a New Kingdom-derived profile (Cat. nrs. 60, 65-6), twelve figures with an average shaped head in profile (Cat. nrs. 57, 59, 61, 63-4, 67-73), and two figures were cast with misshapened heads (Cat. nrs. 58, 62). Six Græco-Roman figures each were crafted with a narrow, slender neck (Cat. nrs. 58-9, 63, 65-7), an average width neck (Cat. nrs. 56-7, 62, 68, 72-3), and a thick neck (Cat. nrs. 60-1, 64, 69-71), respectively. Thus, Græco-Roman priest figures were usually cast with an ovoid face. The eyes tend to be modeled rather than incised; they tend to have natural eyebrows and large, projecting ears. The Græco-Roman figure tends to be fashioned with a long nose, a wide mouth, thin lips, and a rounded chin. The New Kingdom-derived profile, a stylistic feature of the New Kingdom priest, begins to wane as a common feature.

2.3.3.2 Coiffures and Wigs

The next feature on the ancient Egyptian priestly bronze figure that I examined was the hairstyle, that is, the coiffure and wig. There are two main hairstyles on which craftsmen cast the priestly figure: 1) a natural hairstyle, such as close-cropped hair or bald/shaven, and 2) a wig. The natural hairstyle includes: 1) close-cropped hair, 2) close-cropped hair with a punctate pattern, 3) close-cropped hair with striations (rare), and 4) a bald or shaven head. Three types of wigs were represented on these figures: 1) a short, echelon-curl wig, 2) a short, striated wig, and 3) a semi-flared, echelon-curl wig. A quick glance at Appendix D shows that close-cropped hair and bald headed were the preferred hairstyles for depicting ancient Egyptian priestly figures in bronze in all periods.

The New Kingdom

Of the fourteen ancient Egyptian priestly figures in the New Kingdom corpus (Cat. nrs. 1-14), eight figures were fashioned with close-cropped hair (Cat. nrs. 1, 4, 6-9, 12, 14) and five figures were cast with a shaven or bald head (Cat. nrs. 2-3, 5, 10, 13). One figure was cast with a unique semi-flared, echelon-curl wig (Cat. nr. 11). This wig-type

was not replicated again in later periods (see App. D, C.4). Thus, 93% of the New Kingdom priest figures are coifed with a natural hairstyle and 7% with a wig.

Nine kneeling (Cat. nrs. 1-3, 5, 7-8, 11, 13-4) and four striding figures (Cat. nrs. 4, 6, 10, 12) were analyzed in this group.[157] Eight of the nine kneeling figures were fashioned with a natural hairstyle (Cat. nrs. 1-3, 5, 7-8, 13-4) and one with a wig (Cat. nr. 11). Four striding figures were crafted with a natural hairstyle (Cat. nrs. 4, 6, 10, 12).

Two figures, one kneeling (Cat. nr. 3) and one striding (Cat. nr. 12), are taller than 15 cm. Both of these figures were cast with a natural hairstyle, that is, bald headed and close-cropped hair, respectively. All of the New Kingdom figures under 15 cm. were cast with a natural hairstyle (Cat. nrs. 1-10, 12-4), with the exception of Cat. nr. 11 (as stated previously).

The Third Intermediate Period

Twelve ancient Egyptian bronze figures datable to the Third Intermediate Period were analyzed (Cat. nrs. 15-26). Five figures were fashioned with a shaven or bald head (Cat. nrs. 16, 18, 23-5). Three priestly bronzes were cast with a close-cropped hairstyle that was patterned with a punctate decoration (Cat. nrs. 15, 17, 26), and two were cast with the conventional form of the close-cropped hairstyle (Cat. nrs. 19, 21). Two figures were crafted wearing a short, echelon-curl wig (Cat. nrs. 20, 22). Thus, 83% of the Third Intermediate Period priestly bronzes are cast with a natural hairstyle and 17% with a wig.

Ten kneeling (Cat. nrs. 15, 17-9, 21-6) and two striding figures (Cat. nrs. 16, 20)[158] from the Third Intermediate Period were examined. Nine kneeling figures were crafted with a natural hairstyle: bald headed (Cat. nrs. 18, 23-5), close-cropped hair (Cat. nrs. 19, 21), and close-cropped hair with punctate curls (Cat. nrs. 15, 17, 26). One kneeling figure was cast with a curled wig (Cat. nr. 22). One striding figure was crafted with a bald head (Cat. nr. 16) and one with a curled wig (Cat. nr. 20).

Three figures, one kneeling (Cat. nr. 22) and two striding (Cat. nrs. 16, 20), equal 14.5 cm. tall or taller. Two of these figures are fashioned with a curled wig (Cat. nrs. 20, 22) and one with a bald head (Cat. nr. 16). Thus, 66% of the large scale Third

[157] One figure is a head fragment, thus, its pose cannot be determined (Cat. nr. 9).

[158] The fragment, Cat. nr. 20, originally represented a striding figure.

Intermediate Period figures are cast with a wig. The remaining small scale figures are crafted with a natural hairstyle (Cat. nrs. 15, 17-19, 21, 23-6).

The Twenty-Fifth Dynasty

The Twenty-fifth Dynasty ancient Egyptian priestly figure had the most variety of hairstyles (Cat. nrs. 27-34), of the five main time periods. Of the eight bronze figures in the Dynasty 25 corpus, four figures were crafted with a close-cropped hairstyle (Cat. nrs. 28-30, 34). One figure had a close-cropped hairstyle with a punctate pattern (Cat. nr. 32) and one had a bald or shaven head (Cat. nr. 31). Two types of wigs were sported by two bronze figures in this group: 1) the short, echelon-curl wig (Cat. nr. 33), and 2) the short, striated wig (Cat. nr. 27). The latter wig style is rare; no other figures in the corpus from Catalogue I has this type of wig (see App. D, C.3). In general, six of the eight figures were fashioned with a natural hairstyle (75%), and two with a wig (25%).

Five kneeling (Cat. nrs. 27-30, 32) and three striding figures (Cat. nrs. 31, 33-4) from the Dynasty 25 group were analyzed. Three kneeling figures were cast with close-cropped hair (Cat. nrs. 28-30), one with close-cropped hair and punctate curls (Cat. nr. 32), and one with a short wig (Cat. nr. 27). One striding figure was crafted with a bald head (Cat. nr. 31), one with close-cropped hair (Cat. nr. 34), and one with a curled wig (Cat. nr. 33). Thus, one from each general type, kneeling and striding, were cast wearing a short wig (Cat. nr. 27 and 33).

Of the eight priestly bronzes from the Twenty-fifth Dynasty, two are over 15 cm. tall (Cat. nrs. 33 and 34). One is cast with a curled wig (Cat. nr. 33) and one is cast with close-cropped hair (Cat. nr. 34). The remaining figures under 8 cm. tall wear a natural hairstyle (Cat. nrs. 28-32), with the exception of Cat. nr. 27, which is cast with a short wig.

The Late Period

In the Late Period, there is a preference for the natural coiffure, whether as close-cropped hair or bald headed. Twenty-one priestly bronze figures from this corpus were analyzed (Cat. nrs. 35-55). Eleven figures were cast with a close-cropped hairstyle (Cat.

nrs. 35-7, 39, 41, 44-5, 48, 50-2) and nine with a bald or shaven head (Cat. nrs. 38, 42-3, 46-7, 49, 53-5). One figure is depicted with a short, echelon-curl wig (Cat. nr. 40). Thus, 95% of the Late Period priestly bronzes were coifed with a natural hairstyle.

Nine kneeling (Cat. nrs. 36-41, 48, 51-2) and ten striding (Cat. nrs. 42-5, 47, 49-50, 53-5) priestly bronze figures from the Late Period were examine, as well as one each in the semi-prostrate (Cat. nr. 35) and standing (Cat. nr. 46) pose. Eight of the nine kneeling figures were crafted with a natural hairstyle (Cat. nrs. 36-7, 39-41, 48, 51-2) and one wore a curled wig (Cat. nr. 38). All of the striding figures were fashioned with a natural hairstyle: bald (Cat. nrs. 42-3, 47, 49, 53-5) and close-cropped hair (Cat. nrs. 44-5, 50). The semi-prostrate figure was crafted with close-cropped hair (Cat. nr. 35) and the standing figure was cast with a bald head (Cat. nr. 46).

Of the twenty-one priestly bronze figures in this group, six figures are 14 cm. tall or taller (Cat. nrs. 35, 42-3, 53-5). Five were fashioned with a bald head (Cat. nrs. 42-3, 53-5) and one with close-cropped hair (Cat. nr. 35). Thus, the large scale Late Period bronze priest was cast with a natural hairstyle in contrast to the curled wig tendency of Third Intermediate Period large scale priestly bronze figures. The small scale figures were cast with a natural hairstyle (Cat. nrs. 36-7, 39-41, 44-52) with the exception of Cat. nr. 38, which wears a curled wig.

The Græco-Roman Period

Of the eighteen ancient Egyptian priestly figures in the Græco-Roman corpus (Cat. nrs. 56-73), ten figures were fashioned with a bald or shaven head (Cat. nrs. 56-8, 61-2, 68-70, 72-3) and seven were fashioned with close-cropped hair (Cat. nrs. 59-60, 63-7). One figure was cast with close-cropped hair that was demarcated with striations emanating from the top (Cat. nr. 71), a rather curious hairstyle. In total, 100% of the priestly bronze figures from the Graeco-Roman group were cast with a natural hairstyle.

Kneeling, striding and standing figures alike were crafted with a natural hairstyle. Of the four Græco-Roman kneeling figures (Cat. nrs. 62, 64-5, 71), three were fashioned with close-cropped hair (Cat. nrs. 64-5, 71) and one with a bald head (Cat. nr. 62). The three striding figures were crafted with bald heads (Cat. nrs. 56, 58, 70). The ten Græco-

Roman striding figures were cast equally (5 examples each) with a shaven head (Cat. nrs. 57, 68-9, 72-3) or close-cropped hair (Cat. nrs. 59-60, 63, 66-7). The fragment is cast with a bald head (Cat. nr. 61).

Two standing figures are over 15 cm. tall (Cat. nrs. 56 and 58). Both figures were crafted with bald heads. The remaining small scale figures were cast with either close-cropped hair (Cat. nrs. 59-60, 63-7) or bald heads (Cat. nrs. 57, 61-2, 68-70, 72-3). Both natural hairstyles were equally represented in the two main poses: kneeling and striding. All of the standing figures were crafted with a bald head.

2.3.3.3 Body Type

The body type is another characteristic that may be useful in determining the physical nature of the ancient Egyptian priestly figure. In general terms, I noted if the figure had a large, average, or slim build. A large build figure is characterized by large, broad shoulders; a slim figure has narrow shoulders or a lithe physique, and the average build figure has shoulders proportionate to its body.

The New Kingdom

Of the fourteen New Kingdom priestly figures in bronze (Cat. nrs. 1-14), six figures were cast with an average build (Cat. nrs. 3, 5, 7-8, 10, 14) and five with a slim build (Cat. nrs. 4, 6, 11-3). Only two figures were cast with a large build (Cat. nrs. 1-2). Thus, the New Kingdom priest tended to have a slim (36%) to average build (43%).

Of the nine kneeling figures (Cat. nrs. 1-3, 5, 7-8, 11, 13-4), two were cast with a slim build (Cat. nrs. 11, 13), two with a large build (Cat. nrs. 1-2), and five with an average build (Cat. nrs. 3, 5, 7-8, 14). Of the four striding figures (Cat. nrs. 4, 6, 10, 12), three were cast with a slim build (Cat. nrs. 4, 10, 12) and one with an average build (Cat. nr. 10). Thus, the New Kingdom striding priestly figure tends to have a slim build (75%). In contrast, the New Kingdom kneeling priestly figure tends to have an average build (55%).

The New Kingdom group has only two large scale figures that are cast over 15 cm. tall. One has an average build (Cat. nr. 3) and one has a slim build (Cat. nr. 12). The

build of the large scale New Kingdom priestly figure coincides with the tendency for the overall group, that is, slim to average build. The small scale figures have an average build (Cat. nrs. 3, 5, 7-8, 10, 14), a slim build (Cat. nrs. 4, 6, 11, 13), and a large build (Cat. nrs. 1-2).

The Third Intermediate Period

An analysis of the twelve bronzes from the Third Intermediate Period corpus (Cat. nrs. 15-26) revealed that seven figures were crafted with a large build (Cat. nrs. 16, 18-20, 23, 25-6) and five with an average build (Cat. nrs. 15, 17, 21-2, 24). Thus, a clear change in the body type is evident and transforms from the slim New Kingdom priest to a priest with a larger physique in the Third Intermediate Period (58%).

Most of the Third Intermediate Period priestly bronzes are kneeling figures (10 of 12). Of these ten kneeling figures (Cat. nrs. 15, 17-9, 21-6), five were crafted with a large build (Cat. nrs. 18-9, 23, 25-6) and five with an average build (Cat. nrs. 15, 17, 21-2, 24). The two striding figures in this group were cast with a large build (Cat. nrs. 16 and 20).

While both large and average build priestly figures are represented equally in the small scale figures (5 to 5), the two large scale figures in this group have large builds (Cat. nrs. 16 and 20), as mentioned above.

The Twenty-Fifth Dynasty

Of the eight bronze figures in the Twenty-fifth Dynasty group (Cat. nrs. 27-34), seven figures are cast with a large body type (Cat. nrs. 27-30, 32-4), whether kneeling or striding. One figure that dates slightly later, to the Napatan Period (Cat. nr. 31) retains the body type of the previous era, the New Kingdom slim physique. Thus, the Twenty-fifth Dynasty figure tends to have a large build (100%).

There is no difference in body type between kneeling and striding. There is no difference in body type between large and small scale figures. The only difference is that the later Nubian figure adheres to the artistic convention established in the New Kingdom of priestly figures rendered with slender physiques.

The Late Period

Twenty-one bronze figures from the Late Period priestly corpus were analyzed for body type (Cat. nrs. 35-55). The majority of these pieces (12 of 21) were cast with a large build (Cat. nrs. 35-6, 39, 41-3, 47-8, 50, 52-3, 55). Seven Late Period priestly bronzes were crafted with an average build (Cat. nrs. 37-8, 40, 44-5, 49, 54), and two with a slim build (Cat. nrs. 46 and 51). Thus, the large physique was the preferred manner in which the priestly figure was represented in the Late Period (57%).

Nine kneeling Late Period priestly bronzes were examined (Cat. nrs. 36-41, 48, 51-2). Five were crafted with a large build (Cat. nrs. 36, 39, 41, 48, 52), three with an average build (Cat. nrs. 37-8, 40), and one with a slim build (Cat. nr. 51). Ten striding figures were also analyzed (Cat. nrs. 42-5, 47, 49-50, 53-5). Six figures were cast with a large build (Cat. nrs. 42-3, 47, 50, 53, 55) and four with an average build (Cat. nrs. 44-5, 49, 54). The semi-prostrate figure is crafted with a large build (Cat. nr. 35) and the standing figure is cast with a slim build (Cat. nr. 46).

Of the six Late Period priestly figures over 14 cm. tall (Cat. nrs. 35, 42-3, 53-5), five have a large build (Cat. nrs. 35, 42-3, 53, 55) and one has an average build (Cat. nr. 54). Thus, the large scale priestly bronze figure tends to have a large build (83%). The fifteen small scale Late Period figures are varied: large build (Cat. nrs. 36, 39, 41, 47-8, 50, 52), average build (Cat. nrs. 37-8, 40, 44-5, 49), slim build (Cat. nrs. 46, 51), with a tendency towards the large build (46%).

The Græco-Roman Period

In the Græco-Roman Period, the three main body types for the priestly figure are almost equally represented in the eighteen examples in the present study (Cat. nrs. 56-73).[159] Seven figures were fashioned with a large build (Cat. nrs. 57, 62-4, 67, 69, 71), four with an average build (Cat. nrs. 58, 65, 70, 72), and six with a slender build (Cat. nrs. 56, 59-60, 66, 68, 73). There is no cohesive preference for any one of the three types; the slim build of the New Kingdom priest, however, makes a comeback with six of eighteen figures (33%) cast with this physique.

[159] One figure, Cat. nr. 61, is a head fragment.

Four kneeling (Cat. nrs. 62, 64-5, 71), three standing (Cat. nrs. 56, 58, 70) and ten striding (Cat. nrs. 57, 59-60, 63, 66-9, 72-3) priestly bronze figures dating to the Græco-Roman Period were examined. Three of the Græco-Roman Period kneeling priest figures were cast with a large build (Cat. nrs. 62, 64, 71) and one with an average build (Cat. nr. 65). Two standing figures were fashioned with average builds (Cat. nrs. 58 and 70) and one with a slim build (Cat. nr. 56). Five striding Græco-Roman Period figures were crafted with slim builds (Cat. nrs. 59-60, 66, 68, 73), four with large builds (Cat. nrs. 57, 63, 67, 69), and one with an average build (Cat. nr. 72). Thus, the Græco-Roman Period kneeling priestly figure tends to be cast with a large build (75%); whereas, the striding figure tends to have a slim build (50%).

The two large scale figures of priests dating to the Græco-Roman Period are cast with a slim build (Cat. nr. 56) and an average build (Cat. nr. 58). Both of these figures are in the standing pose. The small scale figures vary in build. Seven of the fifteen small scale figures were fashioned with a large build (Cat. nrs. 57, 62-4, 67, 69, 71), three with an average build (Cat. nrs. 65, 70, 72), and five with a slim build (Cat. nrs. 59-60, 66, 68, 73). Thus, the figures are about equally divided between average to slim build (53%) and large build (47%).

2.3.3.4 Costume or Dress

The last feature useful for determining iconography and, in some cases, attributes, is the type of costume and accouterments the ancient Egyptian priestly figure in bronze wears, most notably the clothing and jewelry. Several types of kilts were represented in the corpus: 1) short, smooth kilt, 2) short, smooth kilt with flaps, 3) short, striated kilt, 4) short, striated kilt with flap, 5) *shendyt* kilt, 6) knee-length, smooth kilt, 7) knee-length, striated kilt, 8) knee-length, patterned kilt, 9) knee-length, pleated sash-kilt, 10) knee-length, stylized sash-kilt, 11) shin-length, smooth kilt, 12) shin-length sash kilt, and 13) long, smooth kilt. Three types of garments were noted: 1) the bag tunic, 2) the wraparound garment, and 3) the Greek himation. Clothing accessories include: 1) the leopard-skin cloak, and 2) sandals (rare). The jewelry worn by priestly figures include: 1) a broad collar, 2) a necklace, 3) armlets, 4) bracelets, 5) anklets (rare), and 6)

earrings (rare).

The New Kingdom

Of the fourteen priestly bronze figures analyzed that are datable to the New Kingdom (Cat. nrs. 1-14), the sash-kilt is the preferred form of dress. Seven New Kingdom figures wear the knee-length, pleated sash-kilt (Cat. nrs. 1-3, 8, 11, 13-4), one figure wears a stylized, knee-length sash-kilt (Cat. nr. 5), and two wear the shin-length sash-kilt (Cat. nrs. 6 and 10). Two figures don the traditional *shendyt* kilt (Cat. nrs. 4 and 12), and one figure each wear the knee-length, striated kilt (Cat. nr. 7) and the bag tunic (Cat. nr. 11), respectively. Thus, ten of thirteen[160] bronze priestly figures from the New Kingdom were fashioned with a sash-kilt (77%). Therefore, the sash-kilt may be considered a stylistic feature of the New Kingdom.[161] Vogelsang-Eastwood (1993: 64) states that the sash-kilt first appeared in the New Kingdom.

Of the New Kingdom group, nine kneeling (Cat. nrs. 1-3, 5, 7-8, 11, 13-4) and four striding (Cat. nrs. 4, 6, 10, 12) priestly bronze figures were examined. Eight kneeling figures wear sash-kilts (Cat. nrs. 1-3, 5, 8, 11, 13-4) and one wears a knee-length, striated kilt (Cat. nr. 7). Of the four striding figures, two don sash-kilts (Cat. nrs. 6 and 10) and two wear traditional *shendyt* kilts (Cat. nrs. 4 and 12). Thus, 88% of kneeling New Kingdom priestly figures wear a sash-kilt, whereas, only 50% of striding figures wear one.

Two of the priestly bronze figures over 15 cm. tall (Cat. nrs. 3 and 12) wear a sash-kilt and *shendyt* kilt, respectively. Thus, the size of the piece most likely was not a factor when the craftsman determined the costume for the priest. Small scale New Kingdom priestly figures were cast wearing the sash-kilt (Cat. nrs. 1-2, 8, 11, 13-4), the knee-length, striated kilt (Cat. nr. 7) or the *shendyt* kilt (Cat. nr. 4).

Jewelry was not a common feature among the New Kingdom group (14%), though one figure was depicted with a broad collar (Cat. nr. 10), and one with a necklace (Cat. nr. 11). One is kneeling (Cat. nr. 11) and one is striding (Cat. nr. 10); both are small scale,

[160] One figure, Cat. nr. 9, is a head fragment.

[161] Furthermore, Vogelsang-Eastwood (1993: 64) states that the sash-kilt first appeared in the New Kingdom.

that is, under 15 cm. tall. Armlets, bracelets, anklets and earrings were not worn by the New Kingdom priest figure.

The Third Intermediate Period

Twelve priestly bronzes comprise the Third Intermediate Period corpus (Cat. nrs. 15-26). The costume worn by these figures is highly variable; there is no common particular garment worn at this time. Two figures each wear the short, smooth kilt (Cat. nrs. 15, 18), the short, striated kilt (Cat. nrs. 21, 26), the *shendyt* kilt (Cat. nrs. 17, 22), the knee-length, pleated sash-kilt (Cat. nrs. 19, 25), and the knee-length, stylized sash-kilt (Cat. nrs. 23-4). One figure each wear the shin-length, smooth kilt (Cat. nr. 20) and the shin-length sash-kilt (Cat. nr. 16), respectively. The latter two figures also wear a bag tunic (Cat. nrs. 16, 20), and one of these figures (Cat. nr. 16) wears sandals.

Ten kneeling (Cat. nrs. 15, 17-19, 21-6) and two striding (Cat. nrs. 16, 20) Third Intermediate Period priestly bronze figures were examined. Four of the ten kneeling figures wear sash-kilts (Cat. nrs. 19, 23-5), four wear short kilts (Cat. nrs. 15, 18, 21, 26), and two wear *shendyt* kilts (Cat. nrs. 17, 22). Thus, six of the kneeling figures wear a type of short kilt and four wear one of knee length or longer. Of the two striding figures, one wears a sash-kilt over a bag tunic[162] (Cat. nr. 16) and one wears a shin-length, smooth kilt over a bag tunic (Cat. nr. 20). The lengths of both of these kilts is shin length.

The two large scale figures, Cat. nrs. 16 and 20, wear a shin length kilt over a bag tunic, whereas, the ten figures under 15 cm. tall in this group wear either a short kilt (Cat. nrs. 15, 18, 21, 26), *shendyt* kilt (Cat. nrs. 17, 22) or sash kilt (Cat. nrs. 19, 23-5). The tendency appears to be 50% are depicted wearing a short length kilt and 50% wearing a longer kilt, knee to shin length.

The adornment of jewelry on ancient Egyptian priestly bronze figures reaches a high point in the Third Intermediate Period. Of the twelve bronzes in this group, the broad collar is worn by eight figures or 66% (Cat. nrs. 17, 19-21, 23, 25-6). One figure wears a necklace (Cat. nr. 16). Three of the figures that wear broad collars are also adorned with armlets (Cat. nrs. 23, 25-6), and one wears bracelets (Cat. nr. 26). Of the 66% that wear

[162] The combination sash-kilt with bag tunic first appears in the New Kingdom, according to Vogelsang-Eastwood (1993: 67). With this example, Cat. nr. 16, it appears that the fashion continued in the TIP.

jewelry, two are large scale (Cat. nrs. 16, 20) and six are small scale (Cat. nrs. 17, 19, 21, 23, 25-6). Two Third Intermediate Period priestly bronze figures that wear jewelry are in the striding pose (Cat. nrs. 16, 20) and six are kneeling (Cat. nrs. 17, 19, 21, 23, 25-6). Sixty percent of kneeling and 100% of striding figures from the Third Intermediate Period are adorned with some type of jewelry.

The Twenty-Fifth Dynasty

As with the Third Intermediate Period priestly figures, there is no common style of garment for the eight figures in the Twenty-fifth Dynasty corpus (Cat. nrs. 27-34), though they all wear kilts. Three figures datable to Dynasty 25 wear the short, smooth kilt (Cat. nrs. 27, 29, 32). One figure each wears the short, smooth kilt with wraparound flaps (Cat. nrs. 30), the short, striated kilt with a wraparound flap (Cat. nr. 33), the *shendyt* kilt (Cat. nr. 28), the knee-length, smooth kilt (Cat. nr. 34), and the shin-length, smooth kilt (Cat. nr. 31). Two figures wear the leopard-skin cloak of the *sem* priest (Cat. nrs. 33-4).

Five kneeling (Cat. nrs. 27-30, 32) and three striding (Cat. nrs. 31, 33-4) priestly bronze figures from the Twenty-fifth Dynasty group were examined. Five kneeling figures were depicted wearing short kilts (100%). Of the two striding priestly figures from the Dynasty 25 group, one wears a short kilt with a leopard skin cloak (Cat. nr. 33) and one wears a smooth, knee-length kilt with a leopard skin cloak (Cat. nr. 24). The Napatan Period bronze figure of an ancient Egyptian priest wears a smooth, shin-length kilt. Thus, the short kilt tends to be rendered for the kneeling figure (100%) and a longer length kilt is usually depicted on a striding figure (66%).

Of the eight priestly bronzes from the Twenty-fifth Dynasty, two are over 15 cm. tall (Cat. nrs. 33 and 34). One wears a short kilt with a leopard skin cloak (Cat. nr. 33) and one wears a knee-length kilt with a leopard skin cloak (Cat. nr. 34). Both large scale figures are depicted wearing knee-length or higher kilts. The small scale figures in this group also reflect a preference for the short kilt (Cat. nrs. 27-30, 32) in this period. Thus, 100% of the Twenty-fifth Dynasty priestly bronze figures wear a knee-length or shorter kilt, a traditionally Egyptian dress for men. The single small scale figure of an ancient Egyptian priest from the Napatan Period wears the long, shin-length kilt, as

mentioned previously, and may reflect archaism or harkening back to the New Kingdom priestly figure.

Six of eight Twenty-fifth Dynasty priestly figures (75%) are adorned with some type of jewelry (Cat. nrs. 27-8, 30-3). Four figures wear broad collars (Cat. nrs. 27-8, 32-3), one wears a necklace (Cat. nr. 34), three wear armlets (Cat. nrs. 30-2). One of the latter three figures wears bracelets (Cat. nrs. 30), and one wears anklets (Cat. nrs. 31).

Of the six priestly bronzes from Dynasty 25 group that wear jewelry, four are kneeling (Cat. nrs. 27-8, 30, 32) and two are striding (Cat. nrs. 31 and 33), or 66% and 33%, respectively. Of this same group, five are small scale figures (Cat. nrs. 27-8, 30-2) and one is large scale (Cat. nr. 33). Thus, jewelry is depicted on 83% of the small scale figures.

The Late Period

I analyzed twenty-one priestly bronze figures from the Late Period corpus (Cat. nrs. 35-55). Approximately half of these figures were depicted wearing a short kilt; for example, six figures wear the short, striated kilt (Cat. nrs. 39, 44-5, 48, 50, 52), four wear the short, smooth kilt (Cat. nrs. 38, 40-1, 47), and one wears the short, striated kilt with a wraparound flap (Cat. nr. 36). Three figures wear the *shendyt* kilt (Cat. nrs. 35, 37, 42). One figure wears the knee-length, striated kilt (Cat. nr. 51) and one dons the knee-length, patterned kilt (Cat. nr. 55). The shin-length kilt is also worn by two and three priestly figures, respectively; for example: the shin-length, smooth kilt (Cat. nrs. 46, 54) and the shin-length sash-kilt (Cat. nrs. 43, 49, 53). One figure that wears the shin-length sash-kilt also dons a bag tunic (Cat. nr. 53). Three of the Late Period figures wear the leopard-skin cloak of the *sem* priest, two in combination with the shin-length sash-kilt (Cat. nrs. 43, 49) and one with the knee-length, patterned kilt (Cat. nr. 55). Thus, fifteen of the twenty-one Late Period priestly bronze figures in this group wear a short kilt of one type or another (71%).

Nine kneeling (Cat. nrs. 36-41, 48, 51-2) and ten striding (Cat. nrs. 42-5, 47, 49-50, 53-5) priestly bronze figures datable to the Late Period were analyzed, as well as one semi-prostrate (Cat. nr. 35) and one standing figure (Cat. nr. 46). Seven of the nine

kneeling figures wear a short kilt (Cat. nrs. 36, 38-41, 48, 52), one wears a *shendyt* kilt (Cat. nr. 37), and one wears a knee-length kilt (Cat. nr. 51). Five of the ten striding figures don a short kilt (Cat. nrs. 44-5, 47, 50, 55), one a *shendyt* kilt (Cat. nr. 42), three a sash-kilt (Cat. nrs. 43, 49, 53), and one a shin-length kilt (Cat. nr. 54). The semi-prostrate bronze figure wears what may be a stylized *shendyt* kilt (Cat. nr. 35), as it does not look like a traditional one. The kilt on this figure has a rectangular front flap rather than the traditional curved shape. The standing figure wears a shin-length kilt (Cat. nr. 46). Thus, kneeling figures tend to wear a knee-length or shorter kilt, and longer lengths are viable options for striding or standing figures.

Six Late Period priestly figures are over 14 cm. tall (Cat. nrs. 35, 42-3, 53-5). One wears a shin-length kilt (Cat. nr. 54), two wear a sash-kilt (Cat. nrs. 43, 53), one wears a short kilt (Cat .nr. 55), and two wear *shendyt* kilts (Cat. nrs. 35, 42). Thus, of the large scale figures, three wear lengthier kilts (50%) and three wear short kilts (50%). Of the fifteen small scale figures, eleven don short kilts (36, 38-41, 44-5, 47-8, 50, 52), one a *shendyt* kilt (Cat. nr. 37), one a knee-length kilt (Cat. nr. 51), one a sash-kilt (Cat. nr. 49), and one a shin-length kilt (Cat. nr. 46). For small scale figures, the short kilt appears to be the preferred form of dress (80%).

Jewelry was not a common adornment of the Late Period priestly figure in bronze (5 of 21 figures or 24%) and the practice or tendency begins to wane during this time period. There are a few examples, however, of the priestly figure wearing a broad collar (3 figures: Cat. nrs. 44, 52-3), and a necklace (2 figures: Cat. nrs. 42, 55). One figure had pierced ears and undoubtedly wore earrings, which are now missing (Cat. nr. 53). Armlets, bracelets and anklets were not worn by the Late Period priestly figure.

Of the nine kneeling figures, only one was adorned with jewelry (Cat. nr. 52). Four of the ten striding figures were depicted with jewelry (Cat. nrs. 42, 44, 53, 55) or 40%. Furthermore, of the six large scale figures (Cat. nrs. 35, 42-3, 53-5), three were adorned with jewelry (Cat. nrs. 42, 53, 55), or 50%. In contrast, of the fifteen small scale figures, only two were depicted with jewelry (Cat. nrs. 44, 52), or 13%.

The Græco-Roman Period

The costume worn by eighteen ancient Egyptian priestly bronze figures from the Græco-Roman Period were analyzed (Cat. nrs. 56-73). Of this group, longer garments become commonly depicted. Four figures wear the long, smooth kilt (Cat. nrs. 56, 60, 66, 69), two wear the bag tunic (Cat. nrs. 59-60), one wears a wraparound garment (Cat. nr. 67), and four wear the ancient Greek himation (Cat. nrs. 68, 70, 72-3). Other lengths are depicted, but not as common, for example: the short, smooth kilt (1 figure, Cat. nr. 57), the short, striated kilt (3 figures, Cat. nr. 62-3, 65), the short, striated kilt with a wraparound flap (1 figure, Cat. nr. 64), the knee-length, striated kilt (1 figure, Cat. nr. 71), and the shin-length, smooth kilt (1 figure, Cat. nr. 58). Sandals are worn by two figures (Cat. nrs. 68, 73). Eleven of the eighteen figures (61%) are fashioned with a long kilt or garment, and seven with a short to shin-length kilt (39%). Thus, the trend moves from the Pharaonic era kilt to a longer garment during the Græco-Roman Period.

Of the Græco-Roman group, four kneeling (Cat. nrs. 62, 64-5, 71), three standing (Cat. nrs. 56, 58, 70), and ten striding priestly bronze figures (Cat. nrs. Cat. nrs. 57, 59-60, 63, 66-9, 72-3) were analyzed. The four kneeling priestly figures don short kilts (Cat. nrs. 62, 64-5, 71). Two of the three standing figures wear a long kilt (Cat. nrs. 56 and 58) and one wears a Classical himation (Cat. nr. 70). Of the ten striding figures, two wear a traditional short kilt (Cat. nrs. 57, 63), three wear a long kilt (Cat. nrs. 60, 66, 69), one wears a bag tunic (Cat. nr. 59), one wears a wrap-around garment (Cat. nr. 67) and three wear a Classical himation (Cat. nrs. 68, 72-3). Thus, eleven of the thirteen standing and striding priestly figures (Cat. nrs. 56-61, 63, 66-70, 72-3) wear a long garment (85%).

The two large scale figures of priests dating to the Græco-Roman Period wear long kilts (Cat. nr. 56 and 58). Of the fifteen small scale figures in this group (Cat. nrs. 57, 59-73), six wear a short kilt (Cat. nrs. 57, 62, 63-5, 71), three wear long kilts (Cat. nrs. 60, 66, 69), four wear a Classical himation (Cat. nrs. 68, 70, 72-3), one wears a bag tunic (Cat. nr. 59), and one wears a wrap-around garment (Cat. nr. 67). Thus, 60% of small scale figures from this group were cast with a long garment.

Adornment for the Græco-Roman Egyptian priestly figure is almost non-existent. Only two figures, which are small scale, wear a necklace (Cat. nrs. 59, 64), or 11%. One

of these figures is in the kneeling pose (Cat. nr. 64) and one is striding (Cat. nr. 59). Thus, pose and size are not factors for adornment at this time. The broad collar, armlets, bracelets, anklets and earrings were not worn by any figure from this last period of the ancient Egyptian priest.

2.3.4 Inscriptions Analysis

The last factor utilized for dating the priestly bronzes in this study is the presence of inscriptions located on the figure or its base. A total of seventy-four figures or bases in the entire corpus (Catalogues I-II) were inscribed; preservation of inscriptions ranged from illegible to detailed inscription. The inscribed pieces are listed in Appendix E and include a transcription of the text, my translation, a notation of where the inscription is located, and a listing of personal, deity and city/region names, as well as an epigraphic facsimile,[163] where available. I utilized this information to date or corroborate dating for most of the seventy-four inscribed figures, when useful as not all of the inscriptions had datable information. Most useful for the present study was my analysis of the personal names; in this effort, I utilized Ranke's *Die Ägyptischen Personennamen* (1935-52)[164] as a dating tool. I also consulted Otto's *Die biographischen Inscriften der Ägyptischen Spätzeit* (1954), de Meulenaere's *Le surnom Egyptien a la Basse Epoche* (1966), Lüddeckens' *Demotisches Namenbuch* (1980-2000), and Zivie-Coche's *Giza au premier millenaire : Autour du temple d'Isis, dame des pyramides* (1991), the latter of which was extremely useful. For royal names I consulted Gauthier's *Le Livre des Rois d'Egypte* (1914-16) and von Beckerath's *Handbuch der ägyptischen Königsnamen* (1984). Sources are scarce for Late Period titles; thus, I consulted Zivie-Coche (1991) for Late Period titles and Blackman "Priest, Priesthood (Egyptian)" in *Gods, Priests and Men* (1998) and Jones' *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom* (2000) for earlier titles.

[163] Produced either by publications, museum records or myself.

[164] For each name, Ranke's work provides a hieroglyphic record, a transliteration, and footnotes for where a name has been located. In addition, it provides a general time period (MK, NK, LP, for example) and whether the name belonged to a male or female (or both).

2.3.4.1 Gender

Of the seventy-four bronzes in the present corpus, fifteen inscriptions were either illegible, fragmentary, or did not contain a personal name (20%).[165] The remaining figures (58 in all), as noted in Summary Chart A (which indicates gender), were inscribed with personal names. The primary name in each inscription is the 'dedicant,' the person for whom the prayer is inscribed. The majority of the dedicant's names belonged to males (91%). A feminine name was the primary dedicant's name on only six of the total sevety-four bronzes (Cat. nrs. 28, 110, 160, 201, 204, 240 and possibly Cat. nr. 14) (8%). In eight examples two dedicants are named (Cat. nrs. 40, 62, 65, 78, 146, 160, 190, 237) (10%); and in thirty-six examples the filiation is inscribed (48%),[166] providing a genealogy for the dedicant.

2.3.4.2 Era or Time Period

Through analysis of the figures and inscriptions I was able to summarize information on how many inscribed priestly bronzes were produced during a specific time period (MK - G/R). In addition, I noted the location of the inscription on the piece, the name of the deity invoked, and the type of inscription. Summaries are presented in Summary Charts B and C (below).

Summary Chart B contains the synopsis for number of inscribed priestly bronzes by major time period. Two figures were manufactured in the Middle Kingdom (Berlin ÄMP 17958 and 23703). Three pieces date to the New Kingdom (Cat. nrs. 4, 6, 14). Nine statues/statuettes stylistically and epigraphically date to the Third Intermediate Period (Cat. nrs. 15-18, 21-2, 26-8) and two pieces overlap between the Third Intermediate and Late Periods (Cat. nrs. 77, 232). Forty-nine figures date to the Late Period (see chart); four figures overlap between the Late Period and Graeco-Roman Period (Cat. nrs. 40, 116, 133, 172) and five figures date to the Graeco-Roman Period (Cat. nrs. 59-60, 62, 64-5). Thus, the majority of inscribed figures (72%) date to the Late Period.

[165] Berlin ÄMP 17958 and Cat. nrs. 4, 15, 27, 49, 59, 95, 108, 119, 123, 147, 172, 178, 214, 228. See Summary Chart A.

[166] Cat. nrs. 6, 18, 21, 26, 28, 37, 40, 48, 53, 55, 60, 64, 77, 79, 80, 82-6, 94, 103, 110, 116, 138, 154, 207, 231, 232, 237, 239-41, 244, 274, 277.

Of the inscribed priestly bronze figures that date to the Late Period (Ch. 7, Parts I-II), seven date to Dynasty 26 (Cat. nrs. 35, 37, 43, 48-9, 53, 55) and forty-five have a general Late Period through Ptolemaic Period date range (Ch. 7, Part III) (Cat. nrs. 77-80, 82-6, 88, 94-5, 103, 108, 110, 116, 119, 123, 133, 138, 146-7, 154, 160, 166, 172, 178, 184, 190, 201, 204, 207, 214, 228, 231-2, 234, 237, 239-41, 244, 248, 255, 274, 277, 288). Of the inscribed bronze figures in Part III, six are supplicant figures (Cat. nrs. Cat. 116, 123, 133, 160, 166, 237), nineteen are adorant figures (Cat. nrs. 82, 85, 86, 110, 138, 146, 172, 190, 201, 204, 207, 228, 231, 232, 234, 244, 255, 274, 277), nine are donor figures (Cat. nrs. 77, 84, 88, 103, 119, 154, 184, 241, 288), eight are performers of cultic ritual figures (Cat. nrs. 94-5, 83, 108, 214, 239-40, 248), and three are *k3* priest figures (Cat. nrs. 79, 147, 178). Of these forty-five inscribed figures, all are kneeling with the exception of these striding figures (Cat. nrs. 103, 147, 190, 204, 239, 248, 277). Thirty-eight kneeling figures (84%) are inscribed in contrast to the seven inscribed striding figures (16%). Thus, kneeling figures are more likely to be inscribed than striding figures.

2.3.4.3 Location of Inscriptions

Summary Chart B also contains the synopsis for the location of the inscriptions on the priestly bronze figures. Common locations for inscriptions were: a back pillar, a base, the kilt, and/or parts of the body, such as chest, back, or shoulder.[167] Thirty-three figures were manufactured with a back pillar that was inscribed (see chart; approximately 45%). Twenty-three figures were attached to an inscribed base (approximately 30%).[168] Four pieces were inscribed in both locations (Cat. nrs. 82, 116, 237, 241), thus, the percentage number overlaps slightly. Of the remaining figures, ten pieces were inscribed on their kilts (Berlin ÄMP 17958 and Cat. nrs. 15, 16, 18, 35, 43, 53, 78, 190, 239); whereas fifteen figures had inscriptions on their chest, back, and various other locations (Cat. nrs. 4, 6, 14-6, 22, 37, 43, 49, 55, 80, 108, 133, 147, 214, 228).[169] In sum, fifty-eight of the

[167] Not every figure was manufactured with a back pillar or base, thus inscriptions would be incised directly onto the body.
[168] Berlin ÄMP 23703 and Cat. nrs. 18, 26, 40, 79, 82-3, 85-6, 94-5, 103, 116, 119, 166, 172, 231, 237, 241, 244, 248, 277, 288.
[169] For example, the shoulder, a belt, a band across the chest.

seventy-four priestly bronze figures were inscribed on a back pillar or somewhere on the body (78%).[170]

2.3.4.4 Deities Named

Summary Chart C lists the names of gods invoked in the inscriptions for the seventy-four bronzes.[171] These data provide detailed information on the gods most frequently invoked by the dedicants. Of the seventy-four figures, forty-eight inscriptions contained the names of gods; in all, gods were named fifty-four times (see chart). Osiris and Neith were the most frequently named gods. The name 'Osiris' was inscribed on sixteen bronzes.[172] 'Neith' was inscribed on twelve pieces.[173] 'Thoth,' 'Amun' and 'Isis' were the next frequently inscribed gods, with four each: Thoth (Cat. nrs. 77, 103, 119, 288), Amun (Cat. nrs. 16, 22, 55, 60), and Isis (Cat. nrs. 16, 40, 43, 79); however, this goddess is frequently the invokee on miniature bronze offering trays.[174] Other gods listed in the inscriptions from the corpus include: Khentiamentiw[175] and Atum (Cat. nr. 16), Maat and Re (Cat. nr. 60), Horus (Cat. nr. 78), Wadjet (Cat. nr. 78 and 248), Anubis (Cat. nr. 82), Harmairty[176] (Cat. nr. 85), and Harsematawy (Harsomtus)[177] (Cat. nr. 86), Hatmehyt[178] (Cat. nr. 116), Harpocrates (Cat. nr. 138), Bastet (Cat. nr. 146), Sematawy[179] (Cat. nr. 234), Ptah (Cat. nrs. 239, 241), Horkhentykhat (?)[180] (Cat. nr. 244). Thus, a number of gods and goddesses were inscribed on priestly bronzes, though Osiris and Neith were the most popular.

[170] Inscriptions on the figure are more reliable than those on bases as bases can be removed.
[171] The chart is left blank if a god's name was not mentioned.
[172] Berlin ÄMP 17958 and Cat. nrs. 16-7, 26, 53, 62, 64-5, 79, 110, 178, 231, 232, 237, 240, 277.
[173] Cat. nrs. 35, 48, 83, 84, 94, 154, 160, 184, 201, 204, 207, 239.
[174] Teeter 1994: 255-65. This type of object is not within the scope of this study. Of those inscribed, the goddess invoked in the inscription under the bronze offering tray was Isis, (for example, Jerusalem 177; London, BM 64027; Paris, Louvre E 12977, Louvre N 4524c).
[175] Morenz 1973: 264, 267.
[176] Ibid.: 261, 263.
[177] Zivie-Coche 1991: 232.
[178] Morenz 1973: 262.
[179] Possibly a deified mortal in the Late Period. I was unable to locate a deity by this name.
[180] Possibly Morenz 1973: 263-64.

2.3.4.5 Types of Inscriptions

Summary Chart C also contains a synopsis of the types of inscriptions found on priestly bronzes. I noticed specific patterns or formulae that I refer to hereafter as the prayer, the offering formula, and the declaration. I refer to inscriptions that only list names as simple identification inscriptions (or i.d.). The "i.d." inscription may include just the name (not part of a sentence or prayer) or in an inscription of a prayer in which only the name has survived.[181] There are seventeen examples of i.d. inscriptions;[182] twelve have an illegible inscription.[183] The type of inscription I refer to as "prayer" has the formula: May (god X) give life to (name of dedicant Y). Half of the bronzes (37)[184] in this corpus are inscribed with this type of prayer. Another type of inscription found on priestly bronzes is the *htp-di-nsw* or offering formula.[185] Only three pieces in the present corpus were inscribed with the offering formula. One dates to the Middle Kingdom (Berlin ÄMP 17958), and two date to the Third Intermediate Period (Cat. nrs. 16 and 18). A third type of formulaic inscription found on priestly bronzes is the *dd mdw* formula. I refer to this type as a declaration. It begins: Recitation: May god X give life to dedicant Y.... I refer to the inscription as a declaration because the prayer starts as "Recitation," though it is still a prayer. The latter type of text dates to the Late Period and is found on four bronzes in this corpus (Cat. nrs. 85, 103, 237, 244 (and possibly Cat. nr. 78)). Thus, seventeen priestly bronzes are inscribed with a simple identification inscription (23%); forty-five are inscribed with one of three types of formulaic prayer (61%); and twelve are either illegible or too fragmentary to identify what type of inscription they contained (16%).

2.3.4.6 Titles

Lastly, a look at the titles of the dedicants may offer a hint as to who they were, though information on these titles is limited. Nineteen priestly bronze figures or their bases were inscribed with one or more titles (Cat. nrs. 14, 16, 21-2, 26, 28, 37, 40, 55, 60, 62,

[181] In other words, the latter may have been part of a formulaic prayer, but only the name of the dedicant survived. In these instances, it is difficult to tell.

[182] Berlin ÄMP 23703 and Cat. nrs. 6, 14, 22, 35, 37, 43, 49, 55, 60, 80, 133, 228, 232, 239, 255, 274.

[183] Cat. nrs. 4, 15, 27, 28, 59, 88, 95, 108, 147, 172, 190, 214.

[184] Cat. nrs. 17, 21, 26, 40, 48, 62, 64, 65, 77, 79, 82-84, 86, 94, 103, 110, 116, 119, 123, 138, 146, 154, 160, 166, 178, 184, 201, 204, 207, 231, 234, 240, 241, 248, 277, 288.

[185] Gardiner 1957: 170-73.

78, 184, 190, 231, 237, 239, 255 and Berlin ÄMP 23703 (Pl. 11)). Summary Chart D lists the titles by date: Middle Kingdom, New Kingdom, Third Intermediate Period and Late Period. A glance at this chart reveals that four different types of titles were inscribed on the bronzes: priestly, administrative, royal, and women's.

Priestly titles were used in four major time periods. The title "Kebehu[186] of the Two Houses of Pharaoh" is inscribed on a Middle Kingdom bronze figure of a man (Berlin ÄMP 23703, Pl. 11). This is most likely a libation priest. On a New Kingdom bronze of a priest figure (Cat. nr. 14), the title "Overseer of the Amulet-makers" may indicate that the dedicant, Djedese, was the overseer of amulet -makers for a temple; thus, this is probably a priestly title. "Priest of Amun-Re"[187] (Cat. nr. 22), "God's Father[188] of Khonsu" (Cat. nr. 16), "Temple Priest" and "*Tjchepu* of the Temple of Amun" (both inscribed on Cat. nr. 21) are priestly titles inscribed on three figures that date to the Third Intermediate Period. For Cat. nr. 21, the title Temple Priest is a generic title and the meaning of the latter inscription, *Tjchepu* of the Temple of Amun, is unclear; it is, however, probably a post for the Temple of Amun. For the Late Period, three different priestly titles appear: "Priest of Amun"[189] (Cat. nrs. 55, 60), "God's Father"[190] (Cat. nr. 239), "Scribe of the Divine Father"[191] (Cat. nr. 190). Additional titles appear that may indicate a specific post within the temple, such as: "Overseer of Weavers"[192] (Cat. nr. 184), "Overseer of the Workhouse" and "Singer of the Interior" (both on Cat. nr. 255), and "Door(keeper) (?)" (Cat. nr. 190), all dating to the Late Period.

Administrative titles also appear in the inscriptions on the bronzes. The title "Mayor"[193] appeared on three bronzes (Berlin ÄMP 23703, Cat. nr. 28 and 43), dating to the Middle Kingdom, the Third Intermediate Period and the Late Period, respectively. In addition, "Head of Servants" (Cat. nr. 37) may have been a civic title, as well. Five royal titles, associating the dedicant with the Court, appear: "True Keeper of the Diadem"

[186] Zivie-Coche 1991: 113, 117, 126, 133, 295.
[187] Ibid.: 85, 86 (*Hm-ntr ʾImn-Rᶜ nb 3ht*).
[188] A common priestly title from New Kingdom and later; Blackman 1998: 124.
[189] Ibid.: 145, 168.
[190] Op. cit.
[191] Cp. "Scribe of the Temple," Blackman 1998: 138.
[192] Jones 2000: I, 243-44, nr. 889.
[193] Zivie-Coche 1991: 214, 217.

(Berlin ÄMP 23703) from a bronze dated to the Middle Kingdom, and "Hereditary Prince," "Overseer of Upper Egypt" and "Overseer of the Court" (all on Cat. nr. 43), and "Confidant of the Lord of the Two Lands" (Cat. nr. 255), which are on two bronzes dating to the Late Period. The only women's title inscribed on these bronzes is "Lady of the House," which appear in both the Third Intermediate and Late Periods (Cat. nrs. 26, 40, 60, 62, 78, 184, 231, 237). The title appears to be exclusively used to identify the mother of the dedicant.

Of the nineteen bronzes inscribed with a title, ten are inscribed with a priestly title (Cat. nrs. 14, 16, 21-2, 55, 60, 184, 190, 239 and Berlin ÄMP 23703), two with a civic title (Cat. nrs. Berlin ÄMP 23703 and Cat. nr. 28), two with a royal title (Cat. nrs. Berlin ÄMP 23703 and Cat. nr. 255), and eight with a women's title (Cat. nrs. 26, 40, 60, 62, 78, 184, 231, 237). Thus, 50% of the inscribed bronzes with a title include a priestly title, 11% include a civic title, 11% include a royal title, and 44% include a women's title in the present corpus of inscribed priestly bronzes.

Summary Chart for Inscriptions -- A

Object	Male	Female	N/A	Name
	Gender of Dedicant(s) (if any)			
1. Berlin 17958 (Pl. 10)			x	
2. Berlin 23703 (Pl. 11)	x			Intef
3. Cat. nr. 4 (Pl. 24)			x	
4. Cat. nr. 6 (Pl. 23)	x?			(unknown)
5. Cat. nr. 14 (Pl. 13)	x			Djedese
6. Cat. nr. 15 (Pl. 34)			x	
7. Cat. nr. 16 (Pl. 36)	x			Khonsumeh
8. Cat. nr. 17 (Pl. 33)	x			Payef
9. Cat. nr. 18 (Pl. 32)	x			Wennefer
10. Cat. nr. 21 (Pl. 30)	x			Tja
11. Cat. nr. 22 (Pl. 26)	x			Nes(ba)nebdjedt
12. Cat. nr. 26 (Pl. 35)	x			Nyherew
13. Cat. nr. 27 (Pl. 43)			x	
14. Cat. nr. 28 (Pl. 40)		x		Sathor
15. Cat. nr. 35 (Pl. 50)	x			Haremhab
16. Cat. nr. 37 (Pl. 48)	x			Harbes
17. Cat. nr. 40 (Pl. 57)	x?	x		Sematawyirdis, Tadiuser
18. Cat. nr. 43 (Pl. 52)	x			Khonsuirdas
19. Cat. nr. 48 (Pl. 47)	x			Psamtik
20. Cat. nr. 49 (Pl. 55)			x	
21. Cat. nr. 53 (Pl. 53)	x			Padiamun
22. Cat. nr. 55 (Pl. 54)	x			Ayhat
23. Cat. nr. 59 (Pl. 134)			x	
24. Cat. nr. 60 (Pl. 131)	x			Amenemopet

Summary Chart A (con't)

Object	Gender of Dedicant(s) (if any) Male	Female	N/A	Name
25. Cat. nr. 62 (Pl. 124)	x	x		Irhor, Isesdiefnatkha(?)
26. Cat. nr. 64 (Pl. 125)	x			Padiamunnebity
27. Cat. nr. 65 (Pl. 126)	x	x		Djedefhor, Senenetmut
28. Cat. nr. 77	x			Ankhkhonsu
29. Cat. nr. 78	x	x		Horemakhet, Meset
30. Cat. nr. 79	x			Bakenrenef
31. Cat. nr. 80	x			Padineith
32. Cat. nr. 82	x			Udjahorresne
33. Cat. nr. 83	x			Horemakhbit
34. Cat. nr. 84	x			Padihor
35. Cat. nr. 85	x			Nespamai
36. Cat. nr. 86	x			Padihor
37. Cat. nr. 88 (Pl. 84)	x			Userneb(?)setew
38. Cat. nr. 94	x			Pawahusir
39. Cat. nr. 95			x	
40. Cat. nr. 103	x			Tja-a'a
41. Cat. nr. 108			x	
42. Cat. nr. 110		x?		Udjanefewheri
43. Cat. nr. 116	x			Amenirdis
44. Cat. nr. 119			x	
45. Cat. nr. 123 (Pl. 70)			x	
46. Cat. nr. 133	x			Pasheri

Summary Chart A (con't)

Object	Male	Female	N/A	Name
	Gender of Dedicant(s) (if any)			
47. Cat. nr. 138	x			Ankhhep
48. Cat. nr. 146 (Pl. 75)	x	x		Kentem, Setew
49. Cat. nr. 147			x	
50. Cat. nr. 154	x			Horirikhet
51. Cat. nr. 160		xx		Tadimaat, Aset(em)akh(bit)
52. Cat. nr. 166	x			Khonsupashered
53. Cat. nr. 172			x	
54. Cat. nr. 178 (Pl. 112)			x	
55. Cat. nr. 184	x			Padineb(?)
56. Cat. nr. 190	x	x		Hererew, Ankhsuy
57. Cat. nr. 201		x		Neithherky
58. Cat. nr. 204 (Pl. 80)		x		Satnetjer
59. Cat. nr. 207	x			Wahibre
60. Cat. nr. 214			x	
61. Cat. nr. 228 (Pl. 76)			x	
62. Cat. nr. 231	x			Takelot
63. Cat. nr. 232 (Pl. 72)	x			Padi....
64. Cat. nr. 234 (Pl. 79)	x			Ankhhor
65. Cat. nr. 237 (Pl. 71)	x	x		Hepirdis, Iretiru
66. Cat. nr. 239 (Pl. 111)	x			Pashedbastet
67. Cat. nr. 240 (Pl. 98)		x?		Udjanefewheri

Summary Chart A (con't)

Object	Gender of Dedicant(s) (if any) Male	Female	N/A	Names
68. Cat. nr. 241	x			Padibaste
69. Cat. nr. 244	x			Kham..khonsu
70. Cat. nr. 248	x			Padi....
71. Cat. nr. 255	x			Ira'awaenhor
72. Cat. nr. 274 (Pl. 78)	x			Paiefesh
73. Cat. nr. 277	x			Wahibre
74. Cat. nr. 288	x			Khenkhonsu
Totals:	52	6[1]	15	
Total Percentage:	71%	8%	20%	
%age w/ dedicants: (by gender)	89%	11%		

[1] As the primary dedicant.

Summary Chart for Inscriptions -- B

Object	Period					Location of Inscription					
	MK	NK	TIP	LP	G/R	back pillar	base	kilt	chest	back	other
1. Berlin 17958 (Pl. 10)	x							x			
2. Berlin 23703 (Pl. 11)	x						x				
3. Cat. nr. 4		x								x	
4. Cat. nr. 6		x								x	
5. Cat. nr. 14		x								x	
6. Cat. nr. 15			x					x		x	
7. Cat. nr. 16			x					x		x	x
8. Cat. nr. 17			x			x					
9. Cat. nr. 18			x				x	x			
10. Cat. nr. 21			x			x					
11. Cat. nr. 22			x								x
12. Cat. nr. 26			x				x				
13. Cat. nr. 27			x			x					
14. Cat. nr. 28			x			x					
15. Cat. nr. 35				x				x			

Summary Chart B (con't)

Object	Period: MK	NK	TIP	LP	G/R	Location of Inscription: back pillar	base	kilt	chest	back	other
16. Cat. nr. 37				x							x
17. Cat. nr. 40					x/x		x				
18. Cat. nr. 43				x				x			x
19. Cat. nr. 48				x		x					
20. Cat. nr. 49				x							x
21. Cat. nr. 53				x				x			
22. Cat. nr. 55				x							x
23. Cat. nr. 59					x	x					
24. Cat. nr. 60					x	x					
25. Cat. nr. 62					x	x					
26. Cat. nr. 64					x	x					
27. Cat. nr. 65					x	x					
28. Cat. nr. 77				x/x		x					
29. Cat. nr. 78				x				x			
30. Cat. nr. 79				x			x				
31. Cat. nr. 80				x						x	

Summary Chart B (con't)

Object	Period					Location of Inscription					
	MK	NK	TIP	LP	G/R	back pillar	base	kilt	chest	back	other
32. Cat. nr. 82				x		x	x				
33. Cat. nr. 83				x			x				
34. Cat. nr. 84				x		x					
35. Cat. nr. 85				x			x				
36. Cat. nr. 86				x			x				
37. Cat. nr. 88				x		x					
38. Cat. nr. 94				x			x				
39. Cat. nr. 95				x			x				
40. Cat. nr. 103				x			x				
41. Cat. nr. 108				x						x	
42. Cat. nr. 110				x		x					
43. Cat. nr. 116					x/x	x	x				
44. Cat. nr. 119				x			x				
45. Cat. nr. 123				x		x					
46. Cat. nr. 133					x/x						x
47. Cat. nr. 138				x		x					

Summary Chart B (con't)

Object	Period: MK	NK	TIP	LP	G/R	Location of Inscription: back pillar	base	kilt	chest	back	other
48. Cat. nr. 146				x		x					
49. Cat. nr. 147				x							x
50. Cat. nr. 154				x		x					
51. Cat. nr. 160				x		x					
52. Cat. nr. 166				x			x				
53. Cat. nr. 172				x/x			x				
54. Cat. nr. 178				x		x					
55. Cat. nr. 184				x		x					
56. Cat. nr. 190				x				x			
57. Cat. nr. 201				x		x					
58. Cat. nr. 204				x		x					
59. Cat. nr. 207				x		x					
60. Cat. nr. 214				x							x
61. Cat. nr. 228				x					x		
62. Cat. nr. 231				x			x				
63. Cat. nr. 232			x/x			x					

Summary Chart B (con't)

Object	Period					Location of Inscription					
	MK	NK	TIP	LP	G/R	back pillar	base	kilt	chest	back	other
64. Cat. nr. 234				x		x					
65. Cat. nr. 237				x		x	x				
66. Cat. nr. 239				x				x			
67. Cat. nr. 240				x		x					
68. Cat. nr. 241				x		x	x				
69. Cat. nr. 244				x			x				
70. Cat. nr. 248				x			x				
71. Cat. nr. 255				x		x					
72. Cat. nr. 274				x		x					
73. Cat. nr. 277				x			x				
74. Cat. nr. 288				x			x				

Summary Chart for Inscriptions -- C

Object	God(s) Named						Type of Inscription				
	Osiris	Neith	Isis	Thoth	Amun	other	prayer	o.formula	i.d.	decl.	?
1. Berlin 17958 (Pl. 10)	x							x			
2. Berlin 23703 (Pl. 11)									x		
3. Cat. nr. 4											x
4. Cat. nr. 6									x		
5. Cat. nr. 14									x		
6. Cat. nr. 15											x
7. Cat. nr. 16	x		x		x	x		x			
8. Cat. nr. 17	x						x				
9. Cat. nr. 18								x			
10. Cat. nr. 21							x				
11. Cat. nr. 22					x				x		
12. Cat. nr. 26	x						x				
13. Cat. nr. 27											x
14. Cat. nr. 28											x
15. Cat. nr. 35		x							x		

Summary Chart C (con't)

Object	God(s) Named						Type of Inscription				
	Osiris	Neith	Isis	Thoth	Amun	other(s)	prayer	o.formula	i.d.	decl.	?
16. Cat. nr. 37									x		
17. Cat. nr. 40			x				x				
18. Cat. nr. 43			x						x		
19. Cat. nr. 48		x					x				
20. Cat. nr. 49									x		
21. Cat. nr. 53	x									x?	
22. Cat. nr. 55					x				x		
23. Cat. nr. 59											x
24. Cat. nr. 60					x	x			x		
25. Cat. nr. 62	x						x				
26. Cat. nr. 64	x						x				
27. Cat. nr. 65	x						x				
28. Cat. nr. 77				x			x				
29. Cat. nr. 78						x				x	
30. Cat. nr. 79	x		x				x				
31. Cat. nr. 80									x		

Summary Chart C (con't)

	God(s) Named						Type of Inscription				
Object	Osiris	Neith	Isis	Thoth	Amun	other(s)	prayer	o.formula	i.d.	decl.	?
32. Cat. nr. 82						x	x				
33. Cat. nr. 83		x					x				
34. Cat. nr. 84		x					x				
35. Cat. nr. 85						x				x	
36. Cat. nr. 86						x	x				
37. Cat. nr. 88											x
38. Cat. nr. 94		x					x				
39. Cat. nr. 95											x
40. Cat. nr. 103				x			x				
41. Cat. nr. 108											x
42. Cat. nr. 110	x						x				
43. Cat. nr. 116						x	x				
44. Cat. nr. 119				x			x				
45. Cat. nr. 123							x?				
46. Cat. nr. 133									x		
47. Cat. nr. 138						x	x				

Summary Chart C (con't)

Object	God(s) Named						Type of Inscription				
	Osiris	Neith	Isis	Thoth	Amun	other(s)	prayer	o.formula	i.d.	decl.	?
48. Cat. nr. 146						x	x				
49. Cat. nr. 147											x
50. Cat. nr. 154		x					x				
51. Cat. nr. 160		x					x				
52. Cat. nr. 166							x				
53. Cat. nr. 172											x
54. Cat. nr. 178	x						x				
55. Cat. nr. 184		x					x				
56. Cat. nr. 190											x
57. Cat. nr. 201		x					x				
58. Cat. nr. 204		x					x				
59. Cat. nr. 207		x					x				
60. Cat. nr. 214											x
61. Cat. nr. 228									x		
62. Cat. nr. 231	x						x				
63. Cat. nr. 232	x								x		

Summary Chart C (con't)

Object	God(s) Named						Type of Inscription				
	Osiris	Neith	Isis	Thoth	Amun	other(s)	prayer	o.formula	i.d.	decl.	?
64. Cat. nr. 234						x	x				
65. Cat. nr. 237	x									x	
66. Cat. nr. 239		x				x			x		
67. Cat. nr. 240	x						x				
68. Cat. nr. 241						x	x				
69. Cat. nr. 244						x				x	
70. Cat. nr. 248						x	x				
71. Cat. nr. 255									x		
72. Cat. nr. 274									x		
73. Cat. nr. 277	x						x				
74. Cat. nr. 288				x			x				

key: o.formula = offering formula; i.d.=identification; decl.=declaration

Summary Chart for Inscriptions -- D

Priestly or Other Titles

<u>Middle Kingdom</u>

Kebehu of the Two Houses of Pharoah -- Berlin ÄMP 23703 (Pl. 11)
Mayor -- Berlin ÄMP 23703 (Pl. 11)
True Keeper of the Diadem -- Berlin ÄMP 23703 (Pl. 11)

<u>New Kingdom</u>

Overseer of the Amulet-makers -- Cat. nr. 14

<u>Third Intermediate Period</u>

God's Father of Khonsu -- Cat. nr. 16
Lady of the House -- Cat. nr. 26
Mayor -- Cat. nr. 28
Priest of Amun-Re -- Cat. nr. 22
Temple Priest -- Cat. nr. 21
Tjchepu of the Temple of Amun -- Cat. nr. 21

<u>Late Period</u>

Confidant of the Lord of the Two Lands -- Cat. nr. 255
Door(keeper) (?) -- Cat. nr. 190
God's Father -- Cat. nr. 239
Head of Servants -- Cat. nr. 37
Hereditary Prince -- Cat. nr. 43
Lady of the House -- Cat. nrs. 40, 60, 62, 78, 184, 231, 237
Mayor -- Cat. nr. 43
Overseer of the Court -- Cat. nr. 43
Overseer of the Workhouse -- Cat. nr. 255
Overseer of Upper Egypt -- Cat. nr. 43
Overseer of Weavers -- Cat. nr. 184
Priest of Amun -- Cat. nrs. 55, 60
Scribe of the Divine Father -- Cat. nr. 190
Singer of the Interior -- Cat. nr. 255

Chapter III

Private Cupreous Statuary from the Earliest Times through the Middle Kingdom

The overall corpus of ancient Egyptian priestly figures in bronze manufactured from the New Kingdom through the Græco-Roman Period cannot be adequately discussed without first examining its antecedents: the surviving cupreous[1] representations of non-royal or private[2] individuals from the Old through Middle Kingdoms. Furthermore, few studies have adequately addressed the distinct changes in development of the representation of these figures. Until now, the interested scholar had only to rely on two very outdated sources (von Bissing 1913: 239-62; Hall 1929: 13-6) to gain an understanding of the overall artistic development of 700 years of definite but scant cupreous statue production in ancient Egypt, specifically from Dynasty 5/6 of the Old Kingdom through Dynasty 13 of the late Middle Kingdom. This chapter includes information on and analysis of thirty-eight surviving examples of copper and bronze private statuary from thirteen museums and the international art market (see Chart 1), few of which have been published in any detail. Previous scholarship (ibid.) had suggested that there were two main types of cupreous male figures, the 'youth' and the 'mature' types; however, through analysis of the available corpus I have noted at least nine figure-types[3] in the overall temporal development of the Egyptian male figure in metal (see Chart 2), which may be observed in the examples of the present corpus. The identification of these figure-types may shed further light on the state of metal statuary production in this early period and gives a full picture of the antecedents for the ancient Egyptian priestly figure appearing in the New Kingdom and continuing into the Græco-Roman Period.

By Dynasty 3 of the Old Kingdom, artistic traditions and canons for representing male and female figures had already been formed. Specific characteristics of the human body were canonized for three-dimensional sculpture in stone, wood and metal (Schäfer 1986: 48-51). The canon adhered to these conventions, with the male figure as the

[1] Copper and copper-alloy cast figures.

[2] Including priestly figures.

[3] In this study, 'figure-type' refers to the stance or pose of the statuette, and usually includes a combination of specific hair and dress (or nude) styles.

dominant subject.[4] A three-dimensional representation of a standing man was usually depicted in a striding pose,[5] with his left leg advanced. The arms could be placed in a variety of established positions, and the figure usually wore a wig and a short kilt.[6] Later, there were slight variants of the Old Kingdom traditional representation of the three-dimensional male figure; however, the general form derived from this original canon.

Specific changes may be seen in the rendering of private cast metal statuettes that begin in the Old Kingdom and changes continue with slight variations through the late Middle Kingdom; these developments may be related to the person whom the craftsman was commissioned to represent (a nobleman, an official, a priest) and the function of the piece itself. In other words, the placement of the arms, which denote activity, may instead simply reflect the accepted canon of representation for male figures or it may perhaps convey subtly the person's position in society or even his identity (to be discussed below). For the Old through Middle Kingdoms, the cupreous statuettes of known provenance were found almost entirely in a burial context; thus, although most of these figures are not inscribed, they most likely represent the owner of the tomb in which the statue was buried. Very little else is known concerning the excavation of these early statuettes, however.

3.1 The Old Kingdom

There are three surviving examples of cupreous non-royal figures, all dating to Dynasty 6, which have several characteristics in common, although two are clothed (British Museum EA 57324[7], EA 63398[8]) (Pl. 1) and one is nude (BM EA 50732[9]) (Pl. 2). All

[4] In other words, the male figure of the king, his officials, and the nobility or elite class was manufactured in far more frequency than the female figure of the queen and/or private women. This may not be as apparent in the numerous Old Kingdom examples in stone; however, only one example of a non-royal woman in bronze has survived (Garstang 1907: 143, 223, fig. 141) versus three Old Kingdom non-royal metal statues (BM EA, 50732, EA 57324, EA 63398) and five First Intermediate Period/early Dyn. 12 non-royal metal statues (Berlin 19285, Berlin 34406, Munich ÄS 1591, Christie's London (Dec. 9, 1992, and Habachi 1957: 36, pl. 10 B/B) representing males, which have survived.

[5] Another main pose is the seated pose; however, this pose is not considered here as there are no surviving metal cast male figures in this position.

[6] For example, Louvre A 36 (Andreu et al. 1997: 49-52, fig. 11); Louvre N 2293 (ibid.: 67-8, fig. 20); Cairo JE 87804 (Tiradritti 1999: 86-7); Cairo JE 10064 (ibid.: 79); New York, MMA 26.2.2 (Hayes 1990: I, 110-11, fig. 64); Brooklyn, BMA 51.1 (Aldred 1985: 99, fig. 60).

[7] Hall 1929: 13, pl. XXIV, 3a-b.

[8] Unpublished; it is most likely dated between the late Old Kingdom to the First Intermediate Period.

[9] Hall 1929: 15, pl. XXIV, 2a-b.

three figures are depicted in the standard striding pose with the left leg advanced. Their arms, disengaged from the body, hang at their sides and terminate in fists with the thumbs extended. The figures are not cast with a back pillar or base, unlike, for example, a Fifth Dynasty representation of the official, Nefer,[10] which is manufactured in stone and rendered in the same pose. The three metal figures are solid cast with tangs under each foot and measure between 10.6 cm. to 14.6 cm. in height. All have modeled features, appear bulky, and are quite heavy. The two clothed figures wear a short, smooth kilt and a short wig (British Museum EA 57324, EA 63398); both the kilt and wig are modeled. There is very little incised detail on these figures. The body-type[11] is generally a broad chest, narrow waist and average-width hips, with thick arms and legs. It parallels the Fifth Dynasty stone figure of Nefer who, exceptionally to the bronze figures, is depicted with close-cropped hair. The nude male figure of this corpus (BM EA 50732), which shares all of these characteristics, is depicted with modeled genitalia. Stylistically, this nude male figure adheres to the late Old Kingdom artistic standard that began as early as the Sixth Dynasty.[12] The latter figure-type is more commonly seen rendered in wood. One example is the statuette of Merire-Hashtef,[13] which dates to the late Sixth Dynasty, although the majority of wooden nude male statuettes were manufactured during the First Intermediate Period. The closest parallel to BM EA 50732, based on its nudity and arm placement, is a wooden statuette of a man that may have been found at Meir.[14]

3.2 The First Intermediate Period/Early Middle Kingdom--Dynasty 11

Cupreous nude male figures, similar to the wooden nude male statuettes of the First Intermediate Period, continued to be manufactured during the early Middle Kingdom, although they appear to be more muscular than their slender counterparts in wood. At least

[10] Cairo CG 145, found at Saqqara (Borchardt 1911: 106-07).
[11] 'Body-type' refers to either the large, average or small build of the male figure represented; 'figure-type' refers to the stance or pose of the figure, and usually includes a combination of specific hair and dress (or nude) styles.
[12] Smith 1949: 62, 64-5, 84, 95; Russmann 1995: 272.
[13] Found near Herakleopolis and currently housed in the Egyptian Museum, Cairo JE 46992, (Russmann 1989: 46-7, fig. 17). The pose is different, however.
[14] Baltimore, WAG 22.211 (Steindorff 1946: 34, cat. no. 75, pl. XV).

five metal examples have survived: Berlin 19285[15]; Berlin 34406[16]; Munich ÄS 1591[17] (Pl. 3); Christie's London (December 9, 1992)[18]; and Habachi 1957: 36, pl. 10 B/B.[19] The figures appear to be slightly taller or more slender than the Old Kingdom metal statuettes. They are slightly muscular but have thin arms and sleek forms. The majority of their physical features are modeled, but artisans begin to incise facial features on the metal statues of this period. Von Bissing (1913: 260) dates Berlin 19285 to the Middle Kingdom and reports that it was excavated at Zagazig in the Delta.[20] The other four figures were not excavated. These five figures most likely date to the end of the First Intermediate Period/early Middle Kingdom (Dynasty 11) based on style, medium (that is, copper), and method of manufacture. The figures are most likely hollow cast[21] with tangs under each foot (usually)[22] and measure between 11 cm. and 30 cm. Notable for this small group is that the arm placement remains similar, that is, all of the arms hang down the sides and terminate in fists.

3.3 The Middle Kingdom--Dynasty 12

Seven cupreous statuettes dating to the Twelfth Dynasty have survived and are of similar type[23] [24]: Cairo JE 30980[25]; British Museum EA 41536[26], EA 58067[27], EA 66537[28]; Athens NAM 3365[29] (Pl. 4); UCL 8242[30]; and Berlin 15080.[31] All represent a striding male

[15] von Bissing 1913: 260-61, Abb. 10.

[16] Settgast et al. 1984: fig. on 98 (as FIP) (formerly ÄMP 2/77).

[17] Roeder 1956: 299, § 363d; Brunner-Traut 1955: 12-6, Abb. 1-4.

[18] Hill 2000: 18, note 13.

[19] Ibid.

[20] See pp. 39-40 above.

[21] Due to their size, over 10 cm.

[22] Some have broken off.

[23] One curious example, Heidelberg, Ägyptologische Sammlung der Universität, 2127, probably belongs here; however, the left arm to his side and the right arm is bent. Also, the *shendyt* kilt is formed rather oddly. (Feucht 1986: 170.)

[24] Brooklyn 37.363E may also belong here; however, it is the only surviving example of this type that wears close-cropped hair. There is some discussion as to whether or not this figure actually dates to the Third Intermediate Period (Bianchi 1990: 74, fig. 6).

[25] von Bissing 1913: 247-48, Abb. 5, Taf. XI.1; Borchardt 1925: 47, CG 450.

[26] Hall 1929: 15, pl. XXI, 1a-b.

[27] Ibid.: 15, pl. XXIV, 1a-b.

[28] Unpublished.

[29] von Bissing 1913: 239-44, Abb. 1-2, Taf. X; Tzachou-Alexandri 1995: 111 [xix, 1].

[30] Unpublished.

[31] von Bissing 1913: 249-50, Abb. 6.

figure with the left leg advanced, wearing a short wig (either smooth or demarcated with incised curls) and a *shendyt* kilt. The cast arms are disengaged from the body, similar to those statuettes from the Old Kingdom discussed above; however, the left arm is bent at the elbow and the right arm remains at the side. The right hand terminates in a fist with the thumb extended. In most cases, the figure held a staff in its left hand and a scepter in its right, which are only occasionally preserved.[32] Furthermore, the faces of these examples are rather small and the tops of the skulls are somewhat flattened. While this is a common male figure-type for three-dimensional sculpture in wood and metal manufactured in the Old Kingdom,[33] several factors point to a later date for these statues: the medium (which in most cases was bronze), the patterned[34] *shendyt* kilt, and the flattened rendering of the top of the head.[35] Royal sculpture in wood, particularly the examples of Senusert I in the Egyptian Museum, Cairo[36] and the MMA in New York,[37] and an example of an official rendered in wood[38] corroborate that this figure-type continued to be popular in the Twelfth Dynasty. In addition, at least one bronze example of the striding figure holding a staff and wearing a short wig and a *shendyt* kilt was excavated from a Twelfth Dynasty burial.[39] The base of one of these figures (Athens NAM 3365) is inscribed with an offering formula.[40]

A second type of bronze striding male figure produced during the Middle Kingdom parallels the three Sixth Dynasty cupreous statuettes in pose and dress but appears to have a

[32] The staff for Athens 3365 and the staff and scepter for Cairo JE 30204 are preserved.
[33] For example, Louvre N 2293 (Andreu et al. 1997: 67-8, fig. 20); New York, MMA 26.2.2 (Hayes 1990: I, 110-11, fig. 64); New York, MMA 26.9.2 (Hayes 1990: I, 113, fig. 66); Cairo JE 33034 (Tiradritti 1999: 89); Cairo CG 32 (Borchardt 1911: t. I, 31); Brooklyn, BFA 50.77 (Vandier 1958: III, 556, pl. XXXV, 1); wooden statuette of Chancellor Ahy, Ethnographic Museum, Neufchatel (Michalowski 1968: 233).
[34] In most cases, such as, Cairo JE 30204, BM 58067, BM 66537; UCL 8242; Berlin 15080.
[35] The last two features were probably influenced by First Intermediate Period conventions; for example, the wooden soldiers from the tomb of Mesekhti in Assiut (Dyn. 11), Cairo JE 30986 = CG 258 (Tiradritti 1999: 108).
[36] Cairo JE 44951 (Russmann 1989: 54-5, fig. 22).
[37] New York, MMA 14.3.17 (Aldred 1985: 137, fig. 101).
[38] Cairo JE 36284 (Chassinat & Palanque 1911: pl. 36).
[39] Cairo JE 30204 = CG 450 (Borchardt 1925: t. II, 47)
[40] "An offering which the King gives, and Osiris, the Great God, Lord of Abydos, that he may give invocation offerings consisting of bread and beer, oxen and fowl, alabaster, clothing and unguents, and all good and pure things for the *k3* of Hepu. Made by his brother, the gold worker, Tjenena. Cause that his name live." Translated from von Bissing 1913: 239, Abb. 2.

slightly different figure-type: Fitzwilliam E.4.1926[41]; Albright-Knox 73: 50.13[42] (Pl. 5); Brussels E. 2151.[43] Two of the three statuettes of this type (Fitzwilliam E.4.1926; Albright-Knox 73: 50.13) are depicted in the striding pose with left leg advanced. Both arms are disengaged from the body and hang down the sides; the hands are fisted with the thumbs extended. The men are depicted wearing a short, undecorated kilt and a short wig. All of their features are modeled with very little incised detail; thus, they are very similar to the Sixth Dynasty examples discussed above. The major difference is that they have tall, attenuated bodies, with broad chests, narrow waists and hips, and long arms and legs. A similar piece may be seen in wood, which was manufactured during the First Intermediate Period.[44] Fitzwilliam E.4.1926 is made of copper and Albright-Knox 73: 50.13 is made of bronze. Brussels 2151 displays a similar pose with clenched fists; the man has a slightly larger build, however, and does not wear a wig but rather has a shaven head.

Two very crudely formed figurines (Brooklyn 35.1274[45]; Berlin ÄMP 20613[46] (Pl. 6)), one of which is unprovenanced and the other one firmly dated to the Middle Kingdom by Garstang (1907: 142-43, 223),[47] depict striding male figures that have shaven heads, wear long, undecorated wrap-around garments, and display large builds. They are long-waisted and have thick arms and legs. In both examples, the arms hang down the sides of the body and the hands are extended, facing inwards, with open palms. Individuals with shaven heads were depicted in Old Kingdom stone statuary as early as Dynasty 4 (the bust of Ankhhaf, Museum of Fine Arts, Boston)[48] and even appear as wooden statuettes (for example, the Dynasty 5-6 striding figure of Metchetchy who wears a long kilt with a triangular apron.[49] The Official[50] figure-type[51] with close-cropped hair and wearing a long

[41] Hall 1929: 16, pl. XXII.
[42] Nash 1979: 71, lower figure.
[43] Roeder 1933: 240-41, Abb. 13, 14; Hornemann 1951: part i, pl. 137.
[44] Statuette of Merer from Assiut, Dynasty 10-early Dynasty 11, New York, MMA 10.176.59 (Hayes 1990: 211-12, fig. 129).
[45] von Bissing 1913: 245-46, Abb. 3.
[46] Ibid.: 260, Abb. 9.
[47] Berlin ÄMP 20613 was excavated from tomb 294 at Beni Hasan, Garstang 1907: S. 143.
[48] Boston, MFA 27.442 (Aldred 1985: 72-3, fig. 33, stone, plaster & paint).
[49] Brooklyn, BMA 51.1 (ibid: 99, fig. 60).
[50] An "Official" is a person who works in a governmental capacity or has a governmental title, such as Mayor, Overseer of the Treasury, and the like.
[51] The Officials-type may be defined as: striding, left leg advanced, arms down, open palms, close-cropped hair, wearing a long wraparound garment, having a rather portly build and thick limbs.

wraparound kilt, did not appear in the artistic repertoire until the Middle Kingdom, however (for example, the Twelfth Dynasty statue group of Senpew and his family now in the Louvre).[52]

Perhaps the finest piece related to the group of Twelfth Dynasty 'officials' is Cairo JE 30204 (Pl. 7).[53] De Morgan reported that this bronze statuette of Nakht from Meir was excavated from a Twelfth Dynasty tomb that included faience scarabs and twenty-eight wooden boats.[54] De Morgan called this a 'unique piece'[55] as it is of high quality with a glossy surface and it is well-crafted. The column-like figure of Nakht is similar to the previous two bronzes (Brooklyn 35.1274; Berlin 20613) in general physical appearance and pose, though its fists are clenched with the thumbs extended, and the wrap-around shin-length kilt terminates in front of the body with two pointed flaps. The primary difference between these two bronzes (Brooklyn 35.1274; Berlin 20613) and the figure of Nakht is the degree of sophistication of modeling on the figure of Nakht. The head is well-proportioned with a lifelike appearance. In addition, Nakht has fleshy folds on his chest, representing sagging breasts and a thick abdomen. Even his hands and feet are fashioned with life-like detail, in contrast to other crudely formed Middle Kingdom bronzes of other ancient Egyptian 'officials.' The inscription on the kilt reads: *Overseer of the Treasury, Nakht, justified.*

3.3.1 Three Possible Priestly Figures from Early Dynasty 12

Three bronze figures from this period[56] (Berlin ÄMP 14054[57] (fig. 9); Berlin ÄMP 17958[58] (fig. 10); Berlin ÄMP 23703[59] (fig. 11)) differ greatly from the previous types and in many ways are exceptions to them. As a group they do not appear similar to one another either but, in my opinion, they may be antecedents to the "priestly" figure-type of later periods. These three bronze statuettes are rendered in a similar pose, although one figure is

[52] Louvre E 11573 (Vandier 1958: III, 603, pl. LXXXV, 4).
[53] Cairo CG 433 (Borchardt 1925: t. II, 39).
[54] von Bissing 1913: 244, nt. 1.
[55] Ibid.
[56] Primarily the early Middle Kingdom.
[57] von Bissing 1913: 246-47, Abb. 4; Roeder 1956: 296, §361 d, Taf. 44 o.
[58] von Bissing 1913: 246, Taf. XII, 2; Roeder 1956: 296-97, §361 e, Taf. 44 k.
[59] Hornemann 1951: part i, pl. 188; Roeder 1956: 297, §361, g, Abb. 381-82; Kaiser 1967: 38, 319.

standing (Berlin ÄMP 14054) and two figures are striding with the left leg advanced (Berlin ÄMP 1795; Berlin ÄMP 23703). In two examples, both arms hang down the sides, with the palms flush against the body (Berlin ÄMP 14054; Berlin ÄMP 17958). The placement of the palms engaged to the body has not yet been rendered earlier in bronze; however, it is usually seen in examples rendered in stone.[60] Berlin ÄMP 23703 actually has parallels in wood and is a separate figure-type altogether[61]; however, its inscription with a priestly title[62] suggest that he is a priest and, thus, is included here. One unifying feature is the long kilt with triangular apron. None of the cupreous statuettes mentioned thus far wears this type of kilt, a type that is worn by several priestly figures from the New Kingdom on, for example: New Kingdom, Cat. nrs. 6, 10, 13-4; Third Intermediate Period, Cat. nrs. 16, 19, 25; and Late Period, Cat. nr. 43.

The small statuette of a standing man (Berlin ÄMP 14054[63]; Pl. 9) may have been part of a larger group scene. The shape of the base with which it was cast is highly unusual; it is shaped like a flat parabola and it may have been inserted onto a larger base made specifically for it.[64] The solid-cast statuette represents a standing man with the arms, legs and feet cast as one unit with the body.[65] The figure wears a shin-length kilt and a thickly modeled triangular apron. This type of kilt was not worn by "officials" in the

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[60] Cairo CG 1 = kneeling statue of a priest, 3rd Dynasty, red granite, from Mit Rahina (Terrace & Fischer 1970: 25-8, cat. nr. 2); Louvre A 47 = two striding priests in very high relief, 12th Dynasty, sandstone (Vandier 1958: III, 601, pl. LXXXIII, 4). The fact that these statues have been identified as priests may indicate to the viewer that the faced down palms signify a reverent pose. On the other hand, these pieces (Berlin ÄMP 14054; Berlin ÄMP 17958) with engaged arms may just be less technologically-advanced examples of the Egyptian metalsmith's repertoire.

[61] He wears an uninscribed, triangular apron that is extremely wide and shaped to appear as if the man was holding the right side of his apron. This stylistic feature is seen on wooden tomb figures of First Intermediate Period/early Middle Kingdom date, for example Cairo CG 506, Middle Kingdom (Borchardt 1925: t. 2, 74), Boston MFA 24.609, Eighth Dynasty (Bochi 1996: 222, fig. 2), Boston, MFA 03.1651, early Twelfth Dynasty (ibid.: 231, fig. 8). Earlier examples of this type of figure, though of stockier build, derive from the late Old Kingdom; for example, see: Hawass 2002: 26, upper right fig and Bochi 1996: 222, fig. 1 (Louvre E 14701, Sixth Dynasty).

[62] The inscription on the top of the base reads: *Mayor, True Keeper of the Diadem, the Kebehu of the Two Houses of Pharaoh, Intef.* See App. E, nr. 2.

[63] von Bissing 1913: 246-47, Abb. 4; Roeder 1956: 296, §361 d, Taf. 44 o.

[64] A tang cannot be seen in its current display.

[65] There is some negative space between the elbows and waist, however.

corpus of Egyptian bronzes discussed above.[66] This statuette is in fairly good condition, although the facial features are worn.[67] The man has an ovoid face with convex eyes, natural eyebrows with no cosmetic lines, and large, projecting ears. His body is modeled with a broad fleshy chest, fleshy abdominal folds, a high narrow waist, and average-width hips. In spite of the folds of the upper abdomen, there is no paunch. Upon close examination, a punctate navel is present. The figure has thin arms and legs but average-size hands and feet. The hands are placed flush on the thighs and may indicate a reverent attitude. The undecorated kilt extends to its shins. The surface of the triangular apron is smooth and uninscribed. A close parallel to this figurine, especially in the modulation of the chest, is the striding bronze figure of the man named Nakht (Cairo JE 30204) discussed above, which dates to the Middle Kingdom.[68] The shin-length kilt with a triangular apron,[69] the small size and possible function of the statuette, and the seemingly reverent placement of the hands may indicate that this figurine, Berlin ÄMP 14054, does, in fact, represent a priest.

The next possible priestly figure is a striding male figure (Berlin ÄMP 17958[70]; Pl. 10) that diverges from the Officials figure-type of the Twelfth and Thirteenth Dynasties[71] as he wears a short wig with incised curls[72] and a shin-length kilt with a triangular apron, the kilt type similar to Berlin ÄMP 14054. Also, the placement of the hands are cast flush against the sides of the hips and kilt. The result is a body that appears as one sinuous form, as opposed to the Middle Kingdom male bronzes discussed above (pp. 99-102) that have disengaged arms. This hollow-cast piece dates to the first half of the Middle Kingdom[73] and is in fair condition[74]; there is much corrosion and flaking on the back and

[66] None of the cupreous statuettes mentioned thus far wears this type of kilt, a type that is worn by several priestly figures from the New Kingdom on, for example: British Museum EA 36070, Louvre E 3188, New York MMA 47.105.3, Toronto ROM 948.34.45 (New Kingdom); Louvre E 25432, Fitzwilliam E 216.1954, Berlin ÄMP 23732 (Third Intermediate Period); British Museum EA 14466 (Late Period). See appropriate chapters.

[67] Especially the mouth.

[68] See above, p. 102.

[69] which is worn by priests in later periods.

[70] von Bissing 1913: 246, Taf. XII, 2; Roeder 1956: 296-97, §361 e, Taf. 44 k.

[71] See above, pp. 101-02. For a detailed analysis of cupreous male figure-types, see Mendoza 2004: 45-6.

[72] The short, curled wig is in echelon and terminates at the top of his head in concentric circles.

[73] von Bissing 1913: 246.

[74] The sand core is still present.

left side, although the face is well-preserved. The ovoid face has convex eyes with baggy, lower eyelids, natural eyebrows, and no cosmetic lines. The figure has a long nose with a bulbous tip, a wide mouth and thin lips. It has a broad, flatly modeled chest, a high and narrow waist and hips. There is no paunch but there is a tiny, punctate navel located just above the kilt. The arms are thin and the legs are of average width; the hands and feet are of average size. The long kilt with a triangular apron has a thin belt that ties at the front proper left side with a loop. The triangular apron is inscribed with a portion of an offering formula. The surviving inscription reads: *An offering which the King gives, and Osiris, Lord of Djedu, invocation-offerings (to your k3).* The rest of the text is worn away. Although it is not certain that this figure represents a priest, the type of kilt, the placement of the hands (like Berlin ÄMP 14054), and even the upward gaze may suggest a reverent attitude. Since priests of earlier periods have been depicted with hair or wigs,[75] this figure may, too, represent a priest.

The last tentative priestly figure in the Middle Kingdom corpus is this statue (Berlin ÄMP 23703[76]; Pl. 11), which represents a 17 cm. tall striding male figure wearing a long kilt. Both arms hang down the sides and the left leg is advanced. In this example, the figure appears to be bald, although the worn surface makes it difficult to see any incised lines or decoration. The priest has an ovoid face, concave eyes, large ears and a rounded chin. He is fashioned with a large build, a broad, bipartite chest, which is somewhat fleshy, a high, narrow waist , wide hips with a slight paunch and a deep, circular navel. The latter appears to be fashioned over the kilt or is located where a knot might be.[77] His arms are thin; his right hand is in a fist and may hold a bolt of cloth.[78] The uninscribed, triangular apron is extremely wide and shaped to appear as if the man was holding the right

[75] Cairo CG 1 (Terrace & Fischer 1970: 25-8, cat. nr. 2); Louvre A 47 (Vandier 1958: III, 601, pl. LXXXIII, 4).
[76] Hornemann 1951: part i, pl. 188; Roeder 1956: 297, §361, g, Abb. 381-82; Kaiser 1967: 38, 319.
[77] The deep, circular navel may also be a perforation for some type of attachment. Its purpose is unclear.
[78] For a discussion on the 'bolt of cloth' suggestion for the unknown objects held in fisted hands of early Egyptian statues, see Fischer 1975: 14.

side of the apron,[79] although in this example the kilt does not quite reach his fist. The unbelted, long kilt extends to his lower calves and there is very little modeling overall. Below the kilt, his legs are of average thickness and his feet are long. In terms of manufacture, the figure is hollow-cast with two tangs located under the feet and it is attached to a large, rectangular base that is inscribed. The arms are solid cast and subsequently attached to the shoulders. Overall the piece is in very poor condition; the left hand is missing and there is much corrosion, flaking, and chipping on the surface. There is an inscription on the top of the base[80] that reads: *Mayor, True Keeper of the Diadem, the Kebehu of the Two Houses of Pharaoh, Intef.* Thus, this statue is most likely a *k3* statue, interned at burial with the deceased for whom it was made, and identifies one of his three titles as a *kebehu* or libation priest. At this point, the fact that it was inscribed with a priestly title may or may not have any bearing on the manner in which the figure was rendered, but this figure may be the earliest extant example of a bronze figure of a priest. A similar priest figure in wood, dating to Dynasty 12, is housed in Leiden.[81]

3.4 The Late Middle Kingdom--Dynasty 13

The last figure-type in the development of Middle Kingdom bronze non-royal statuary appeared during the Thirteenth Dynasty. Four examples of 'high officials' belong to the so-called Fayum Group (Louvre E 27153[82] (Pl. 8); Munich ÄS 7105[83]; Ortiz Collection 33[84], Ortiz Collection 34[85]), which consists of thirteen bronze sculptures of royal, non-royal and deity figures.[86] The non-royal or 'high officials'-type of the

[79] This stylistic feature is seen on wooden tomb figures of First Intermediate Period/early Middle Kingdom date, for example Cairo CG 506, Middle Kingdom (Borchardt 1925: t. 2, 74), Boston MFA 24.609, Eighth Dynasty (Bochi 1996: 222, fig. 2), Boston, MFA 03.1651, early Twelfth Dynasty (ibid.: 231, fig. 8). Earlier examples of this type of figure, though of stockier build, derive from the late Old Kingdom; for example, see: Hawass 2002: 26, upper right fig and Bochi 1996: 222, fig. 1 (Louvre E 14701, Sixth Dynasty).
[80] Right side proper and front of the statue.
[81] Leiden AH 114 (Schneider 1997: 57, cat. nr. 71).
[82] Delange 1987: 211-13.
[83] Schoske 1990: 275, Abb. 1; Schoske 1992: 177-81, Abb. 3-5; Schoske 1985: 19-20, nr. 15 (said to be from the Fayum); Schoske & Grimm 1995: 52, Abb. 52.
[84] Ortiz 1993: cat. nr. 33; Ortiz 1996: cat. nr. 33.
[85] Ortiz 1993: cat. nr. 34; Ortiz 1996: cat. nr. 34.
[86] Hill (2000: 21-34) discusses the origin and dating of the pieces in this group in detail.

Thirteenth Dynasty is similar to that of the earlier Twelfth Dynasty 'officials'-type[87] but the former have their own distinct appearance.[88] The "high official" is modeled with a larger, fleshier build than his Twelfth Dynasty predecessor, with a distinctive swollen abdomen and fleshy limbs. Each statue also has expressive, detailed facial features, and an elongated, bony head.[89] Because of their distinct style and manufacturing techniques the figures from the Fayum Group are all thought to come from the same location, Hawara.[90] Each of the striding male figures from the Fayum Group is cast in separate pieces (the head and body, two arms and two legs) and are subsequently assembled.[91] The arms are attached at the shoulders and soldered into place at a slightly raised position (when viewed from the side), with the open hands facing perpendicular to the body.[92] The statues are cast with two tangs under the feet and at least two figures remain attached to their original bases.[93] The men are rather portly figures with fleshy chests and swollen abdomens. The combination of incised and modeled detail in the faces gives them a somewhat aged countenance, and the bare skulls are rather elongated and bony (dolichocephalic).[94] The ears are proportionately large for the head and project outwards. These striding figures wear long garments, which Hill refers to as "coat(s) with two tabs at the upper edge (opening on the left proper)."[95] Each 'coat' is decorated with widely-spaced, incised horizontal lines and extends from just under the nipples to just above the ankles. Two of the figures, Ortiz Collection 33 and 34, are inscribed with an offering formula that pray for the sustenance of the High Steward, Senusert, and the Hereditary Prince and Count, and

[87] See nt. 51.
[88] One example of this figure-type, manufactured in stone and excavated from Karnak, is Louvre A 125 (Andreu et al. 1997: 98-100, cat. no. 39).
[89] I consider this type as the High Official-type to distinguish it from the earlier 12th Dynasty Official-type, from which it is clearly derived. There are enough deviations in the former to consider them a distinct type. Another distinguishing factor is that these figures are quite large, between 24 and 34 cm. tall.
[90] Ibid.: 23; Habachi 1977: II, 1072-1073.
[91] Presumably this method was devised in order to produce larger statuary more efficiently than previously possible. The pieces range from 24 cm. to approximately 34 cm. tall.
[92] Previously mentioned male bronzes (Dynasties 6, 11 and 12) were cast either with the hands facing inward or with fists.
[93] Louvre E 27153; Ortiz Coll. 34.
[94] Hill (2000: nt. 34) notes that Bothmer made this observation concerning Thirteenth Dynasty private statuary.
[95] Ibid.: 27.

Keeper of the Seals, (Seneb)suma, respectively.[96]

3.5 Discussion

Until now, a clear view of the development of the three-dimensional representation of the ancient Egyptian male figure in metal has not been realized. Earlier studies were limited in the number of examples, scope and data; furthermore, since these studies were published, subsequent provenanced bronze statuettes have been excavated. These provenanced finds, though few, provide fixed points in the present chronological framework that is integral to the discussion of changes in the cupreous male figure over time. A closer look at the entire corpus of Old to Middle Kingdom cupreous male figures reveals at least nine types of male figures in the ancient Egyptian metalsmith's repertoire, reflecting both continuity and innovation in the artistic tradition.

The repertoire of Old Kingdom metal sculpture[97] parallels that of the conventional artistic tradition with one main difference: the statuettes were produced by metal castings rather than by the reductive technique of sculpture (utilized with stone and wood). This quality alone provided a different appearance to the object[98] while staying within the confines of the canon of representation. Furthermore, the ancient Egyptian canon of representation was limited to a few figure-types in the earliest periods. For example, in metal sculpture of the Old Kingdom, the male figure was cast in one of two figure-types (see Chart 2: Types I-II). These early figures were cast in copper and were either kilted or nude, with the same general pose and attitude. The features were modeled and the build of the figure was stocky. Metal statuettes similar to these figure-types, dated to the First Intermediate Period (Types III-IV), were cast in both copper and bronze. Some of their facial and physical features were incised (as well as modeled) and their body-types were attenuated with thin limbs. A few from the Middle Kingdom of similar type have very slender bodies (Type VI).

Innovations in figure-types occurred in the Middle Kingdom, however, that altered the manner in which the male form was rendered. For example, two main figure-types

[96] Thus, identifying the individual's 'official' status and the statue's function as a *k3* statue.
[97] Specifically, late Dynasty 6 and later.
[98] Than their stone or wooden parallels.

were produced in bronze during the Twelfth Dynasty: the Youth type and the older Official type. There are eight surviving examples of the Youth type (Type V); Athens 3365 is the best known example. The slender figure is rendered with the left leg advanced, the left arm bent (holding a staff), and the right arm at the side (carrying a stave perpendicular to the body). He wears a short, modeled wig with incised details and a *shendyt* kilt, also with an incised pattern. In contrast, the portly figure of the Official (Type VII) is rendered with a larger build than the Youth type, with thick limbs and open palms (usually). He wears a long wrap-around garment and close-cropped hair. During the Twelfth Dynasty, the facial features were not rendered in great detail. These figures may have represented the ideal state in a man's life, either his youthful vigor or his prosperity when older.

A third innovative type may be the Priestly type (Type VIII), or the three figures in this group may simply be exceptions to the other more common figure-types. Still, however, specific details should not be ignored. First, the casting of the palms flush to the body on at least two examples may be significant and may reflect an attempt at conveying reverence in a medium not previously produced. Second, at least two of these figures are rendered with close-cropped hair and wear a long kilt faced by a triangular apron, which are two common iconographic features of priest figures, whether rendered in two- or three-dimensional sculpture and painting. Admittedly, the existence of this type (the Priest type) is tentative and may never be known for certain.

The last type, the High Official type (Type IX) produced during the Thirteenth Dynasty of the Middle Kingdom, is also the most detailed and represents the culmination of the state of bronze statue production for this time. Not only are these figures examples of the latest technological advances, producing larger, almost life-like figures, they also display specific stylistic innovations that set them apart from the Official type (Type VII). Their bodies are much larger than their slightly earlier counterparts, with very swollen abdomens and thick limbs. They have distinctive, dolichocephalic heads and expressive facial features.

In all, the representation of the cupreous male figure underwent a variety of changes, ebbing and flowing with ancient Egyptian artistic conventions. These certain changes are specific only to the metal statuary produced during the Old to Middle

Kingdoms and may be traced through these statuettes that have survived in collections over the years. By closely analyzing these figures, it becomes evident that the male figure was rendered in a variety of ways, developing from simple to complex, from modeled to detailed, from anonymous individual to an individual of a specific rank in society. The metalsmith developed a mechanism to convey certain types of individuals, the Youth, the Official, the High Official, and the Priestly figure (perhaps) by the Middle Kingdom, figures which later became incorporated into the ancient Egyptian canon of representation for later periods.

CHART 1: Private Cupreous Statues -- Old to Middle Kingdoms

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
Old Kingdom					
1. BM 57324	Dyn. 6		smooth wig	knee-lgth kilt	14.6
2. BM 63398	Dyn. 6		smooth wig	short kilt	11.1
3. BM 50732	Dyn. 6		smooth wig	nude	10.6
First Intermediate Period/ Early Middle Kingdom					
4. Habachi 1957, pl. 10 A/A	Dyn. 7-11	Tell Basta	smooth wig	short kilt	32
5. Habachi 1957, pl. 10 B/A	Dyn. 7-11	Tell Basta	smooth wig	short kilt	15
6. Habachi 1957, pl. 10 B/B	Dyn. 7-11	Tell Basta	smooth wig	nude	30
7. Berlin 19285	Dyn. 11/12	Zagazig	smooth wig	nude	13.4
8. Berlin 34406	Dyn. 11/12		smooth wig	nude	6.2
9. Munich 1591	Dyn. 11/12	Assiut	smooth wig	nude	20.5
10. London, Art Market, 1992	Dyn. 11/12		?	nude	?
Middle Kingdom					
11. Cairo JE 30980	Dyn. 12	El Amra	curled wig	*shendyt* kilt	19.5
12. BM 41536	Dyn. 12		smooth wig	*shendyt* kilt	10.3
13. BM 58067	Dyn. 12		curled wig	*shendyt* kilt	10.2
14. BM 66537	Dyn. 12		curled wig	*shendyt* kilt	11.1
15. Athens 3365*	Dyn. 12		short wig	*shendyt* kilt	18.3
16. UCL 8242	Dyn. 12		short wig	*shendyt* kilt	11.4
17. Berlin 15080	Dyn. 12		curled wig	*shendyt* kilt	14.8

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
18. Heidelberg 2127	Dyn. 12		short wig	*shendyt* kilt	8.3
19. Fitzw. E.4.1926	Dyn. 12		smooth wig	short kilt	19.5
20. Alb-Knx 73:50.13	Dyn. 12		smooth wig	short kilt	12.5
21. WAG 54.407	Dyn. 12		short wig	short kilt	15
22. Brussels E.2151	Dyn. 12		close-cropped	short kilt	17
23. BM 53866	Dyn. 12		close-cropped	short kilt	10.45
24. Brooklyn35.1274	Dyn. 12		close-cropped	knee-lgth kilt	13.5
25. Berlin 20613	Dyn. 12	Beni Hasan	close-cropped	long kilt	8.8
26. Cairo JE 30204*	Dyn. 12	Meir	close-cropped	long kilt	10.7
27. Berlin 14054	Dyn. 12		close-cropped	long kilt/Δ	6.8
28. Berlin 17958*	Dyn. 12		curled wig	long kilt/Δ	14.1
29. Berlin 23703*	Dyn. 12		close-cropped	long kilt/Δ	17
30. Louvre E 27153	Dyn. 13		close-cropped	'coat'	28.8
31. Munich 7105	Dyn. 13		close-cropped	'coat'	32
32. Ortiz Coll. 33*	Dyn. 13	Fayum (?)	close-cropped	'coat'	24.2
33. Ortiz Coll. 34*	Dyn. 13	Fayum (?)	close-cropped	'coat'	33.7
34. London, Art Market, 1992	MK		?	?	?
35. New York, Art Market, 1949	MK		short wig	short kilt	18
36. New York, Art Market, 1976	MK		?	?	16
37. New York, Private Coll.	MK		?	?	?
38. New York, Private Coll.	MK		?	?	?

Key:

* = inscribed
Δ = with triangular apron

CHART 2: Temporal Development of the Cupreous Egyptian Male Figure

Old Kingdom

Type I: left leg advanced, arms down, fists with thumbs extended, smooth wig, short kilt, stocky build, modeled details

Type II: left leg advanced, arms down, fists with thumbs extended, smooth wig, modeled genitalia, stocky build

Medium: copper

First Intermediate Period/ Early Middle Kingdom

Type III: left leg advanced, arms down, fists with thumbs extended, smooth wig, short kilt, attenuated with thin limbs, modeled details, some incised details

Type IV: left leg advanced, arms down, fists with thumbs extended, smooth wig, modeled genitalia, attenuated with thin limbs

Medium: copper, bronze

Middle Kingdom--Dynasty 12

Type V: "the Youth type" = left leg advanced, left arm bent, right arm to side, short curled wig, *shendyt* kilt, probably held a staff and stave, slender build, incised details

Type VI: left leg advanced, arms down, fists with thumbs extended, short wig or close-cropped hair, short plain kilt, slender build, modeled details (note: probably a continuation of Type III)

Type VII: "the Official type" = left leg advanced, arms down, open palms, close-cropped hair, long wrap-around garment, large build, thick limbs

Type VIII: "the Priestly type" (?) = left leg advanced, arms down, palms flush to sides, close-cropped hair or curled wig, long kilt with triangular apron

Medium: bronze

Middle Kingdom--Dynasty 13

Type IX: "the High Official type" = left leg advanced, arms down, open palms, close-cropped hair, long wrap-around garment, large build, swollen abdomen, thick limbs, expressive facial features, dolichocephalic heads

Medium: bronze

Chapter IV
The New Kingdom

4.1 Dating Considerations

In contrast to the lack of evidence of priestly figures in bronze that date from the earliest times to the Middle Kingdom, fourteen unexcavated and unprovenanced bronze priestly figurines, discussed below, appear to date to the New Kingdom, though the date of some figurines remains uncertain. Depending upon their size, they are either hollow or solid cast. Only two of the bronze priestly figures are inscribed. All of the statuettes are dated solely by style, by comparison with contemporary sculpture and relief painting.[1] The priestly figures all have clean-shaven heads, large knobby skulls, delicate facial features, and a distinct profile. This New Kingdom profile, readily recognizable in two-dimensional painting and relief,[2] consists of a large, sweeping angular cranium, which inclines slightly back, and a small facial area that includes the nose, mouth and chin. The bronze statuettes are generally depicted with a slender build, and all wear the dress of the time period. For the most part, these priests do not wear jewelry.

4.2 The New Kingdom Corpus and Types

Ten of these pieces are kneeling male figures. Four statuettes of this corpus are in a striding pose. The pieces are discussed below, chronologically, then by their general type (kneeling, striding), and sub-type (adorant, donor, performer of cultic ritual).

4.2.1 Kneeling Figures

Kneeling priest with outstretched arms,[3] Dyn. 18, 8.5 cm. (Cat. nr. 13; Plate 12)

This kneeling priest is rendered in a unique pose.[4] Both of his arms are

[1] Discussed under each entry or in general discussion.
[2] For example, Cairo CG 25029 (Peck 1978: 118, cat. nr. 49), Berlin 12411 (Schäfer 1986: pl. 48), Berlin 7278 (ibid.: pl. 52); Hildesheim Inv. nr. 375 (Eggebrecht & Bianchi 1996: 72, Fig. 66). One three-dimensional example is Berlin, Charlottenburg 17021 (Schäfer 1986: pls. 86-7).
[3] Louvre E 3188; Desroches Noblecourt 1951: 88; Hornemann 1951: part iii, 637; Andreu 1992: 142.
[4] No other figures represented in 3-dimensions or 2-dimensions have been rendered in this pose.

outstretched to the sides and the palms are facing upward. The figure is in excellent condition and the surface is smooth with a dull sheen. The priest has a heart-shaped face, large projecting ears, a short nose with a broad, pointed tip, and a small mouth with thin lips. The lower part of his face is crafted with a pointed chin and a relatively thick neck. There are two incised lines under the neck. There is no incised line around the large, knobby skull; therefore, this priest is bald. He is fashioned with a slim build, thin arms and legs, a narrow waist, narrow hips, a slight paunch and a shallow, ovoid navel. He wears a beltless, knee-length sash-kilt (Vogelsang-Eastwood 1993: 64), which becomes a popular style in the New Kingdom. The kilt, consisting of a simple length of cloth, is wrapped around the waist or hip region and tied at the front, below the navel (ibid.: 53). The garment, usually extending to the knees, is rendered with striated lines that show "converging lines coming from the waist and the knees to a point just below the navel" (ibid.). The ends of the garment are draped over the lap and are also rendered with striations. The appearance of the front of the kilt is similar to that of a kilt with an undecorated triangular apron, but the sash-kilt is one piece.[5] Furthermore, this new type of kilt is rendered high around the back of the torso and low in the front.

Kneeling priest with both arms raised in adoration,[6] Dyn. 18 or 19, 5.8 cm. (Cat. nr. 14; Plate 13)

This piece represents a common figure-type, the "kneeling adorant," that continues to be depicted into the Late Period.[7] The figure kneels with both arms raised before him in adoration. It wears close-cropped hair, as indicated by the two faint incised lines that appear at the sides of its ears. It has an ovoid face with a delicate nose and mouth, a narrow, pointed nose and pursed lips. One incised line indicates the opening of the mouth and one modeled line is present at the chin. The figure has large, projecting ears. The beautifully modeled head exhibits an Amarna or Ramesside Period profile, with an angular, slightly elongated cranium. The figure has broad shoulders, a narrow waist and average-

[5] Kilts with triangular aprons are two pieces, the kilt and a separate front flap or 'apron' (Vogelsang-Eastwood 1993: 32); for example, Badawy 1978: fig. 20 and fig. 23.

[6] ROM 948.34.45; unpublished.

[7] For example, BM EA 65639, Boston, MFA 72.4434, Copenhagen ÆIN 295, NY MMA 04.2.403, and others, all dating to the Late Period. See Chapter 8.

width hips, but his arms and legs are thin. It wears a knee-length, New Kingdom-style sash-kilt with a belt. The knee-length, pleated kilt is rendered as a simple style with no fringe. As most priestly figures in this corpus, it is barefoot. There is an engraved drawing on the back of the statuette (a standing Osiris carrying a *was* scepter (on the right of the scene) and Maat holding a flail (on the left)). Above this scene is an inscription, which reads: *Overseer of the Amulet-makers of the temple of [goddess], Djedese, justified.*[8]

Kneeling priest offering Maat,[9] Dyn. 18, 5.1 cm. (Cat. nr. 7; Plate 14)

Another figure-type that appears in the New Kingdom is a priest offering a god (a theophorous statue). This type of figure either holds a god directly in his arms or the god is situated in a naos that the pious figure holds. This unpublished example represents a priest that was cast with a figure of the goddess Maat, which he is holding or offering. She is approximately 3/4 his size and wears a large feather on her head. The priest and goddess are solid cast and cast together as a group. The piece used to have a single tang, but it has broken off and two long modern rods were added. The left arm is missing from just below the shoulder to the wrist. The priest has close-cropped hair as indicated by the incised line across the brow. His brow runs low on his face and curves at the temples. He has a large, knobby skull with a large, flat crown, an oblong face, plastic eyebrows and large, projecting ears. The lower part of his face is crafted with a long, straight nose with a broad tip, a small, pursed mouth with thin lips, a pointed chin and a thin neck. The figure is cast with an average build, a slender, flat chest, a high narrow waist, narrow hips, and a shallow, punctate navel. The arms and legs are thin; the hands and feet are large. The toes are bent at a 90 degree angle. The priest wears a simple kilt[10] that reaches just above the knees, which is marked with broad, vertical striations. The belt is of average width and lies low on the hips.

[8] Translation according to museum records.
[9] British Museum EA 49732.
[10] Vogelsang-Eastwood 1993: 53.

Kneeling man with both arms raised in adoration,[11] Dyn. 19, 9.5 cm. (Cat. nr. 11; Plate 15)

This bronze figurine is one of the few examples of an adorant figure depicted with hair; therefore, he may not be a priest, but rather a private individual in the attitude of worship. The statuette is hollow cast and has a dull sheen. Both hands were broken off but the right hand is now mended. The right palm is cupped. The man wears a layered, curled wig over the straight hair that appears at his temples. He has a broad or heart-shaped face with incised, slanted eyes. There is a narrow bridge at his triangular nose and he has a full lower lip. He is crafted with a slender body; his chest, navel and throat lines are incised. The toes and fingers are also incised. He wears a bag tunic[12] with flaring, pointed sleeves. A sash-kilt[13] is worn over the garment and knotted underneath the navel.[14] There are horizontal striations along the sleeves, forming a pleated pattern, and similar folds decorate the kilt. The sash kilt is worn high in the back and low on the front. Lastly, a rounded incised line is present around the neckline, which may represent the top of the garment or a necklace. Based on hairstyle and dress, this uninscribed kneeling male figure may be dated to the Nineteenth Dynasty.[15]

Kneeling priest with both arms raised before him,[16] Dyn. 20, 10 cm. (Cat. nr. 2; Plate 16)

This hollow-cast statuette represents a kneeling priest with both of his arms extended in front of him, a figure-type that is commonly rendered in Egyptian royal bronzes, as investigated by Hill (2004: cat. nrs. 15, 21, 34, 237). The figure has been broken off at both hands, however the angle of the arms of Cat. nr. 2 seem to indicate that

[11] NY MMA 51.173; Vandier 1958: III, 678, pl. clxi, 1; Hayes 1990: II, 380-1, fig. 239.
[12] Vogelsang-Eastwood 1993: 130.
[13] Ibid.: 64.
[14] Several figures wear this combination of 'bag tunic' and 'sash kilt,' beginning as early as the Eighteenth Dynasty of the New Kingdom, see for example, in painting, tomb of Ramose (Davies 1941: pl. XXXII); tomb of Huy (Davies 1926: XVIII), in sculpture, Cairo 42163, Ramesses-Nakht (Vandier 1958: III, 466-67, pl. clxx, 2); NY MMA 33.2.1, Iuny (ibid.: III, 469, pl. clxvi, 3).
[15] Cp. costume and hair of the statuette of Pi-Ay, Louvre, Dyn. 19 (Michalowski : fig. 522); costume and length of hairstyle of a libationer (center figure) in relief, Berlin 7278, Dyn. 19 (Schäfer 1986: pl. 52); rendering of the face of a standing man with a standard, Leiden RvO D. 19, Dyn. 19 (Vandier 1958: III, 474, pl. clxix, 2).
[16] Baltimore, WAG 54.2104; Steindorff 1946: 47, cat. nr. 135, pl. XXII.

the figure once held an object that is now missing. The priest has a smooth, bald head and a wide crown. His heart-shaped face is somewhat worn. His large ears are well-formed and he has modeled brows, incised cosmetic lines, a long, narrow nose and a small, incised mouth. The figure is crafted with a broad, modeled chest, long torso, and triangular-shaped navel. There is a slight bulge around the waist and the modeled belt or band; the bulge may be due to damage after casting. It dons a knee-length, pleated sash-kilt with a thick belt. In this case, the ends of the sash broadly overlay the kilt[17], and terminate with a fringe. A broad, smooth stripe is incised along the middle of the lap, possibly intended for an inscription.[18]

Kneeling priest offering a god,[19] Dyn. 20, 15.8 cm. (Cat. nr. 3; Plate 17)

This large, hollow cast statuette may be the finest surviving example of a New Kingdom kneeling priest. The right hand is raised in adoration (with palm facing outward and slightly cupped), while the left arm is bent laterally as he holds a small figure of a ram-headed deity wearing an *atef* crown. The piece is in excellent condition. Although the surface is now dull, traces of prior polishing remain, and there are traces of an inscription, which is now illegible. The head appears to be clean-shaven; the skull is large and elongated and his face is heart-shaped. The large eyes have modeled eyebrows and traces of cosmetic lines. The figure has a narrow bridge above its small, delicate nose. The mouth is also small and pursed and it has a pointed chin. The figure has a short neck and a medium build with thin arms. Its chest is broad, the waist is thin, and the hips are narrow; there is no paunch. The striated, knee-length sash-kilt is worn just below the navel; there is no belt. The ends of the sash gather at the front, flowing broadly over the lap and terminating well over the knees. There is a smooth, central band on the front of the kilt, where the inscription was located. X-ray analysis reveals that the hollow-cast figure was cast in several parts (the body, head, and arms) and subsequently assembled.[20] There are two tangs: one below the feet and one below the apron.

[17] Cp. kilt of kneeling figure, Horemakhbit (Cairo 42214), though entire costume, inscription and hairstyle date the latter to Dynasty 22 by Bosse (1936: 44-5, nr. 107, Taf. XIII, lower chart).
[18] Cp. next figure, Cat. nr. 3 (Cleveland CMA 1980.2).
[19] Cleveland CMA 1980.2; Lee 1981: 164, 211 [4], fig. 4 on 184; Berman 1999: 252-53, cat. nr. 181.
[20] Ibid.

Kneeling priest presenting a libation with an offering table,[21] NK, 8 cm. (Cat. nr. 5; Plate 18)

This piece represents another common type of priestly bronze figure that proliferated during the Late Period[22]; it is seen in the New Kingdom for the first time in this example. This kneeling priest has a similar appearance to the above figures with one main difference: he is poised to perform a ritual act. His arms are bent at the elbows and he holds an offering table in his left hand and a libation vase in his right. The offering table that he holds has five cakes on it. The figure is in good condition and was cast with two tangs. The surface is mottled and dull. The priest appears to be bald as there are no incised lines around his large, angular cranium. He has a square face with a New Kingdom-derived profile (the sweeping angular cranium that inclines slightly back and the facial area is small) and small, projecting ears. Unusually, there are no cosmetic lines and the eyebrows were rendered naturally rather than plastically. The broad nose is of average length, and he has a wide, pursed mouth with a thick neck. He is cast with an average build with a slender, bipartite chest, a high, narrow waist, average-width hips and a large, wide navel with no paunch. The arms and legs are thin. The priest wears a plain kilt that is similar in shape to a sash-kilt, with an overflowing apron, and a thin belt. This kilt is not decorated or striated, however. The stylized, rounded front flap covers his lap, and the flap extends well beyond his knees as if to overlap a separately constructed base, which is now missing.

Kneeling priest pouring a libation on an offering table,[23] NK, 6.5 cm. (Cat. nr. 1; Plate 19)

A variation of the priestly figure 'poised to perform a ritual act' is the priest portrayed at the actual *moment* of pouring the libation onto the offering table. Here the priest is slightly smaller than Cat. nr. 5 above,[24] and it is cast together with a thin, rectangular base. It has close-cropped hair and there are traces of gold inlay along the

[21] British Museum EA 2283; unpublished.
[22] Several Late Period examples exist, for example, Cat. nrs. 97, 120, 122, 209, 223, 276). See Ch. 7.
[23] Antwerp, Museum Vleeshuis 79.1.44; Roeder 1956: 307-8 [§384, b] Abb. 390; Hornemann 1951: part iii, pl. 645; Depauw 1995: 129, cat. nr. 146.
[24] British Museum EA 2283.

incised hairline, which is across the forehead. It has an ovoid face with a large, knobby skull and exhibits a New Kingdom-derived profile (the sweeping angular cranium that inclines slightly back and the small facial area). It has plastic eyebrows but no cosmetic lines. The ears are small and slightly projecting. It has a short nose with a bulbous tip, a small, pursed mouth and a rounded chin. The neck is thin with an incised line underneath. It has a large build with a broad, flat chest, and a narrow waist and hips, with thin arms and legs. There is no paunch and the abdomen is marked by a deep, punctate navel. The figure wears a knee-length, striated sash-kilt with a narrow front flap[25] and no belt. The front flap is also striated and extends over the knees, terminating at the base. This statuette may actually date to the Late Period[26]; however, the rendering of the head, body and kilt point to a New Kingdom date.[27]

Kneeling priest pouring a libation on an offering table,[28] NK, 4.3 cm. (Cat. nr. 8; Plate 20)

Another figurine that depicts the same subject as the latter figure, a priest pouring a libation, may also date to the New Kingdom as it is stylistically similar to it. The uninscribed kneeling figure wears close-cropped hair and holds a vase and a circular bowl on his lap. The shape of the head of this small, crudely-formed figure is similar to that of Cat. nr. 5 above,[29] from the front view. The rectangular skull fans out slightly at the upper temporal lobes, giving the figure a distinct shape. The facial features are very worn. A few other details may be observed. The priest has a knobby skull, small, projecting ears, and an average-width neck. From the side-view, his New Kingdom-derived profile may be observed. Around his skull, there is an incised that line curves down across his forehead and is angled at the temples. The hairline does not continue around the nape of his neck. The priest has an average build with a broad, tripartite chest, a high, average-

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[25] The narrow front flap, created by the fabric from the ends of the sash folded over, appears more often during the early New Kingdom, that is, Dynasty 18 or 19; for example, the narrow front flap on the sash-kilts of Louvre A 116 (Vandier 1958: iii, pl. cxliii, 4) and Louvre E 11364 (ibid.: iii, pl. cxlvi, 4), both dating to Dynasty 18.
[26] See, Ch. 7, "Performers of Cultic Ritual," Type 12 for several examples.
[27] Cp. Cat. nr. 13 (Louvre E 3188; head), Cat. nr. 14 (ROM 948.34.45; kilt and build).
[28] British Museum EA 59395; unpublished.
[29] British Museum EA 2283.

thick waist, and narrow hips. There is a large, slightly indented navel on his flat abdomen. He has thin arms and legs and small hands and feet. His fingers and toes are incised. The figure wears a striated, knee-length sash-kilt; the sash on the lap curves down at the knees. The sash-kilt is also marked by vertical striations. The belt is thin with a central boss.

4.2.2 Striding Figures

A few striding priest types dating to the New Kingdom have survived. These figures are dated stylistically, as well.

Striding offering bearer with a tray of offerings on his head,[30] Dyn. 18, 16 cm. (Cat. nr. 12; Plate 21)

A familiar subject seen on numerous tomb paintings since the Old Kingdom is the 'offering bearer.' Wooden tomb figures were the offering bearer's three-dimensional counterparts during the late Old and Middle Kingdoms, and until the Eighteenth Dynasty, the present example, no figure of this type seems to have been attempted in metal. This uninscribed, solid cast figurine is in excellent condition, although the ankles and feet are missing. It is a striding male figure with his left leg advanced carrying a thick offering tray on the top of his head. Both arms are raised and the palms face inward. The twelve cakes on the tray are piled high in four rows in a pyramidal formation. The figure has a huge, knobby skull and wears close-cropped hair that is indicated by the straight, incised line across his brow. The horizontal line comes to points at the temples, curves downward at the sides, and loops behind the ears around the nape of the neck. The figure has an ovoid face, large, convex eyes and straight, plastic eyebrows that curve down at the sides and no cosmetic lines. The large, projecting ears are well-formed; they each have an ear hole and a groove around the inside of the ear. The face has a long, narrow nose with a bulbous tip and drilled nostril holes, a small, smiling mouth, and average-sized lips. The body of the figure is lithe, with a narrow, fleshy chest, a high waist, a low, fleshy paunch, and slightly swelling hips. The paunch is faced by a large, teardrop navel. This bronze has thin arms

[30] Oxford, Ashmolean Museum 1988.11; Sotheby, Wilkinson & Hodge 1924: cat. nr. 314, pl. ii; Spiegelberg 1930: 73-4, pl. 15 (or 18); Roeder 1956: 304; Bothmer 1966: 64, no. 71 (as Dynasty 27-30); *Sotheby (New York) Sale Catalogue*, May 29, 1987, no. 39; Moorey 1987-1988: 22, pl. i. Cp. Cat. nr. 45 (British Museum, EA 67162).

and legs, small hands, modeled fingers, and incised nails. The thumbs are placed towards the back, as if the figure is saluting someone in front of him. As the figure advances, it wears a striated *shendyt* kilt[31] with a thin belt. The striations run vertically around the front and back. The front flap is horizontally striated. The kilt is worn low on the hips. This bronze figure may be stylistically related to metal figures manufactured during the reign of King Tutankhamun.[32] The fleshy chest and swelling torso of the offering bearer are rendered similarly to those of a statuette of the King, especially when viewing the torso in profile (Edwards 1977: fig. on 100, center figure).

The next two figurines are very similar to each other in appearance, although Cat. nr. 10[33] is larger than Cat. nr. 6.[34] It is clear that they represented the same subject, a priest holding an incense burner in his left hand and a libation or *hez* vase in his right hand. An Eighteenth Dynasty example of this figure-type in relief is Leiden Inv. AP 53 (Schneider 1997: 63-4, cat. nr. 80). This composition is not replicated after the New Kingdom.

Striding priest carrying an incense burner,[35] Dyn. 19, 11.5 cm. (Cat. nr. 10; Plate 22)

The representation of this priest is fairly complete. He strides forward, holding an incense burner in his left hand, perpendicular to his body, and a *hz* or libation vase in his right hand. The figure was cast in three parts: the body and the two arms. Two tangs were cast with the body, under the soles of the feet. The figure may have been finished with a gold overlay, as traces of gold leaf are present around the censer and vase. The priest has a large, knobby skull and a broad, square-shaped face. He has convex eyes and

[31] The *shendyt* kilt is a simple wrap-around kilt (Vogelsang-Eastwood 1993: 55, fig. 4:2) over a rectangular-tipped apron (ibid.: 32-3, fig. 3:1). For further information, see Bonnet 1917: 5-10, taf. II-III; Riefstahl 1944: 3.
[32] For example, Cairo T. 455, Gold staff of Tutankhamun (Roeder 1956: 290, §352, c; Edwards 1977: figs. on 100-01, esp. center fig.); Baltimore, WAG 54.406 (Steindorff 1946: 47, no. 134, pl. xxii; Hill 2004: 171, cat. nr. 43).
[33] NY, Metropolitan Museum of Art 47.105.3.
[34] British Museum EA 36070.
[35] NY, MMA 47.105.3; Scott 1947: 65; Hayes 1990: II, 381.

plastic eyebrows. There are traces of cosmetic lines around the eyes. He has a large, arched left eye; the right eye is lower than the left. He has large ears and a narrow nose. His mouth is slightly off center. He has a delicate, New Kingdom profile with an elongated, angular crown and small facial area.[36] He is cast with an average build, with broad shoulders, and an average-thick waist and hips. His navel is incised. He wears a long, shin-length kilt that is decorated with vertical striations. Over the kilt he wears a sash, as indicated by the horizontal striations at the back, around the buttocks, and the diagonal striations on the sides of his hips. A triangular apron is worn at the front, without a fringe, and there is no belt. He wears a sash over his left shoulder, which extends from the back of his waist to the front of his waist. There are traces of a broad collar around the upper portion of his chest.

Striding priest carrying an incense burner,[37] Dyn 19, 5.28 cm. (Cat. nr. 6; Plate 23)

This striding priest figure holds an incense burner perpendicular to his body. He originally held out another object in his right hand, but the object is now missing. The solid cast figure, now badly corroded, was cast on its own rectangular base. There are metal bridges that connect the hips with the elbows. The priest leans slightly forward. He is crafted with a large, knobby skull with close-cropped hair, a heart-shaped face, large, convex eyes and plastic eyebrows. He has large, projecting ears, a long, narrow nose, a small, pursed mouth and thin lips, and the profile is New Kingdom-derived. He wears a long, undecorated, beltless kilt, which is angular and bent inward at the knees. The triangular apron terminates with a fringe at the bottom, as indicated by thick, widely spaced incised lines. Overall, he is cast with a slender build, thin arms and legs, a low, narrow waist and narrow hips. There is no paunch or navel. There are traces of an inscription on his back. According to the Hilton Price catalogue, the inscription used to read: *Born (of) Isis, son (of) Djedhor, given life.*[38]

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[36] Cp. Cairo CG 25029 (Peck 1978: 118, cat. nr. 49).
[37] British Museum EA 36070; Hilton Price Collection, 3132a.
[38] Ibid.

The last figure may or may not be a priest figure but it is considered here as he may have been carrying a ritual object, which is now missing.

Striding man,[39] NK, 5.9 cm. (Cat. nr. 4; Plate 24)

This striding man, leaning slightly forward, holds an unknown object that may possibly be a ritual object, which would qualify him as a priestly figure. In addition, he wears close-cropped hair that may also identify him as a priest. The statuette is solid cast with two tangs underneath the feet. The left arm is missing; the right arm lies to the right side as the right fist may hold something. There are traces of an inscription on the back that are now illegible. The man has a slightly elongated skull and an ovoid face with wide, incised eyes and incised eyebrows, but no cosmetic lines. His ears are large and projecting. The lower part of his face is crafted with a long nose, a small, pursed mouth, thin lips, a rounded chin and a thin neck. There is an incised line across his forehead, which indicates the closed-cropped hairstyle. The profile, although not skillfully rendered, shows the slightly elongated skull and small facial area similar to other New Kingdom examples.[40] The man has a slender build with a flatly modeled chest, a high, narrow waist, average-width hips and a flat abdomen. His arms and legs are thin. He wears a *shendyt* kilt with a thin belt. The bottom edge of the apron of the *shendyt* kilt is rounded. The kilt proper is decorated with vertical striations and the apron is marked by horizontal striations.

4.2.3 Fragments

Very few relevant fragments of ancient Egyptian bronze statues or statuettes have survived. The piece (below) could have represented a god (Ptah, perhaps), a private individual or a priest; thus, it is considered here.

Head of a statuette,[41] Dyn. 18 or 19, 3.5 cm. (Cat. nr. 9; Plate 25)

The fragment is a small head, broken just below the neck, with a close-cropped

[39] Hannover 1935.200.558; unpublished.

[40] For example, in relief painting, Leiden RvO K14-5 (Schäfer 1986: pl. 46), albeit the figures are field hands, not priestly figures.

[41] NY, MMA 26.7.1418; Hayes 1990: II, 381.

hairstyle that may indicate that the figure is a priest. The hairstyle is demarcated by a single deep incised hairline across the forehead and along the nape of the neck. In general, the piece is in excellent condition, though there is a 7 x 6 mm. cut located on the top of his skull, which is filled in with white paste and is now rusted. It is hollow cast with 3 to 4 mm. thick walls at the break. It exhibits a green patina overall with traces of gold leaf. There is gold leaf around the eyes and green corneas. The figure's face is full, with almond eyes, and plastic eyebrows and cosmetic lines. The incised whites of the eyes are hollowed, the corneas are raised. He has large, well-formed ears, a broad nose with a pointed-ridge and punctate nostrils. The mouth is indicated by an incised line; the lips are modeled. The lower part of the face is crafted with a short chin and there is a deep groove indicating the beginning of the neck. Though his profile is not as angular as with previous examples, the area between the nose and chin is small, which is similar to other New Kingdom bronze examples.[42]

4.3 Discussion

Visual analysis suggests that these figurines are made of bronze. Only one figure, Cat. nr. 3, has been tested for compositional analysis; results indicated that the statuette was of a copper-tin alloy, that is, bronze, and was "probably leaded."[43] Compositional analysis of the rest of the bronzes in this group would be helpful in determining their date of manufacture.

Both solid and hollow casting methods were used in the New Kingdom production of bronzes. Nine of the bronzes discussed above were solid cast (Cat. nrs. 1, 4, 6-8, 10, 12-14); five were hollow cast (Cat. nrs. 2, 3, 5, 9, 11). Figures that were 8 cm. or larger mostly were produced by the hollow cast method. Figures were either cast with their own rectangular base (Cat. nrs. 1, 6, 13) or with tangs (for example, Cat. nr. 5). The majority of the tangs have broken off. The tangs project underneath the toes and knees of each of the kneeling figures. Tangs for striding figures are located beneath the feet. The majority

[42] Cp. Cat. nr. 14 (Pl. 13; Dyn. 18/19); Cat. nr. 2 (Pl. 16; Dyn. 20); Cat. nr. 3 (Pl. 17; Dyn. 20).
[43] Berman 1999: 252-53, cat. nr. 181. The practice of adding lead to bronze began in the Nineteenth Dynasty (see Chapter 2.3.1).

of tangs have been permanently inserted into modern bases and therefore could not be measured or examined. From the variable shapes of the accessible tangs of the bronzes from this small corpus, it may be surmised that the production of tangs had not yet been standardized in the New Kingdom.

The quality of craftsmanship in this group ranges from very fine to fair, with no direct correlation between size and quality. The figures noted as being in fair condition[44] have a certain amount of corrosion, possibly due to their burial conditions. Generally, smaller figures have less surface space for tooling and reworking, which sometimes results in a cruder form. The more refined works, for example Cat. nrs. 3 and 13, exhibit a high level of sophistication in the rendering of line and form. Facial features and fleshy folds are modeled rather than crudely incised. In many cases the surface was either polished or burnished to achieve a high shine or a dull sheen.[45] Three statuettes from the group had traces of gold decoration (Cat. nrs. 1, 9, 10). Cat. nrs. 1 and 9 exhibited gold inlay along the incised lines of the hairline and eyes, respectively. Cat. nr. 10 may have been decorated with a gold leaf overlay overall. The corneas of Cat. nr. 9 were made of a green unknown substance. Thus, small-scale statuettes were embellished with metal and colored inlays.

Stylistically, the majority of these statuettes adhere to the typical iconography of the New Kingdom priest figure. Prior to the New Kingdom, the priest figure-type was not manufactured in bronze. New Kingdom tomb painting, stelae, ostraca, and Books of the Dead were ample, two-dimensional sources for parallels.[46] Iconographically, the two-dimensional figures represent *wᶜb* priests, who may be identified by their distinct appearance. The Egyptian word *'wᶜbw'* means "pure ones," which is a term directly related to the priest's role in cult ritual. *Wᶜb* priests bathed four times a day and shaved off all hair every two days,[47] thereby purifying their bodies so that they are pure enough to perform their duties when they approach a cultic sanctuary or touch the cult objects, food or

[44] The condition of each figure is noted in the Catalogue, App. A.
[45] Admittedly, this may be due to later conservation efforts.
[46] For example, Berlin 12411 (Schäfer 1986: pl. 48), Berlin 7278 (ibid.: pl. 52), Cairo CG 25029 (Peck 1978: 118, cat. nr. 49), Leiden Inv. AP 53 (Schneider 1997: 63-4, cat. nr. 80), Leiden Inv. AMS 14 (ibid.: 124, cat. nr. 191), Hildesheim Inv. nr. 375 (Eggebrecht & Bianchi 1996: 72, Fig. 66).
[47] Herodotus II.37.

drink of the deity or deceased that they served. In the Middle and New Kingdoms, *wꜥb* priests are generally depicted with bald or clean-shaven heads and thin, slender bodies. Consistent with the way the priest is rendered in relief during the New Kingdom, the priestly figures in bronze in the present corpus are rendered with the large angular cranium that sweeps back and a small, delicate facial area.

The costume worn on these New Kingdom figurines is of five types: the sash-kilt (Cat. nrs. 1-3, 5, 8, 13-4), the bag tunic with sash-kilt (Cat. nr. 11), the shin-length kilt with a triangular apron (Cat. nrs. 6 and 10), the striated, knee-length kilt with no apron (Cat. nr. 7), and the striated, *shendyt* kilt (Cat. nr. 4 and 12). The latter two types were rendered in all periods[48]; thus, the basis for assigning a New Kingdom date to Cat. nrs. 4, 7 and 12 is the New Kingdom profile of the head. Concerning the other types of clothing rendered on the New Kingdom corpus, the most popular dress was the sash-kilt, which is generally worn high in the back and low (below the navel) in the front for both two- and three-dimensional representations. For the most part, a belt is not rendered. The kilt on the sash-kilt is form fitting and the front flap, which begins at the waist, flows largely over the knees in a sweeping arch, seen especially on Cat. nr. 3. In addition, two striding figures wear a similar type of garment, the shin-length kilt with a triangular apron (Cat. nrs. 6 and 10). This apron is rendered at an angle at the bottom and is flattened. Curved striations along the back of the figures indicate that the kilt wraps tightly around the hips and thighs. In contrast to the costume for priestly figures mentioned above, the kneeling 'man'[49] in an adorant pose from the New Kingdom corpus (Cat. nr. 11), wears a type of elaborate garment worn in the Nineteenth Dynasty. The sleeves of the bag tunic and sash-kilt are pleated but the bodice remains smooth. Also, there is a square knot or buckle located beneath the navel. Thus there is variation in dress for the New Kingdom bronze priestly figure.

Three figures from the New Kingdom corpus are inscribed (Cat. nrs. 3, 6, 14). Two of the inscriptions are on the upper backs of the figures, one kneeling, one striding.

[48] For example, Brooklyn 35.1274, Cairo JE 30980, Athens NAM 3365 (each MK), Cat. nr. 28 (Florence, Museo Archaeologico, 8175; Dyn. 25), Cat. nr. 82 (Baltimore, WAG 54.400; LP), to name a few. See appropriate chapters in the present work.

[49] Sometimes called a courtier or 'dandy.'

The kneeling figure (Cat. nr. 14) is inscribed with the name of the dedicant, *Djedese*. The text indicates his position in the temple of a goddess[50] and ends with the expression *mc3 hrw*, "true of voice" or "justified."[51] The text seems to be simply a text of identification. The striding figurine (Cat. nr. 6) has traces of an inscription that is no longer legible. The Hilton Price Catalogue indicates that the text had an inscription[52] that identified the dedicant's father, *Djedhor* and his mother, *Isis*, although the dedicant's name is missing. The inscription ended with the prayer *di cnh*, "given life." The phrase *di cnh* is a common initial phrase used in prayers from the Late Period[53]; however, on Cat. nr. 6 the word order is slightly different. The phrase "given life" is inscribed last; thus, I believe that this piece was not manufactured during the Late Period but rather the New Kingdom. The Late Period prayer is often formulaic and reads: "May god x give life to dedicant y, born of z, son of zz." The parentage is the last element in these Late Period prayers; *di cnh* is the second element, and the god's name is inscribed first.[54] Lastly, one figure, Cat. nr. 3, the largest figure of the group (15.8 cm.), is rendered with a smooth vertical band along the front of the striated front flap. Careful analysis by the Museum indicates that there may have been a text on this smooth band, which is now illegible.

New Kingdom priestly bronzes are rendered with very few variations in pose or ritual act, in contrast to the numerous types that are rendered in the Late Period (see Chapter 7). While the gestures of the New Kingdom priestly bronze figurines appear to parallel those of priests from contemporary tomb paintings, funerary stelae, and scenes from the Book of the Dead,[55] the figure-types that are represented three-dimensionally during this time period are very limited. Most of the New Kingdom figures are kneeling (Cat. nrs. 1-3, 5, 7-8, 11, 13-4), and only two of the New Kingdom kneeling figures date stylistically to the Eighteenth Dynasty (Cat. nrs. 7 and 13). The three main types for kneeling statuettes

[50] The name of the goddess was not written.

[51] See App. E, nr. 5 (Cat. nr. 14).

[52] The inscription reads: *ms<.n> 3st s3 <n> Djd-Hr di cnh*, "born of Isis, son of Djedhor, given life." See App. E, nr. 4 (Cat. nr. 6).

[53] A few Late Period examples from the present bronze corpus are listed here: Cat. nrs. 17, 29, 82. 83, 146. See App. E.

[54] Cat. nrs. 6, 18, 21, 26, 28, 37, 40, 48, 53, 55, 60, 64, 77, 79, 80, 82-6, 94, 103, 110, 116, 138, 154, 207, 231, 232, 237, 239-41, 244, 274, 277.

[55] See nt. 46.

are the adorant figure, the donor figure, and the figure performing a cultic ritual. The adorant figure appears for the first time in three-dimensional bronze sculpture in the Eighteenth Dynasty (Cat. nrs. 13 and 14).[56] The adorant appears to be worshipping a deity or praying to a deity with both arms bent at the elbow and hands raised with palms facing forward (Cat. nr. 14). The donor figure, one that presents a deity in front of himself, is actually a type that is borrowed from royal statuary and private relief painting.[57] In the latter case, though, a non-royal figure is represented as performing the ritual act of a king.[58] Sometimes the deity is situated within a small naos held by the donor and sometimes the donor is holding the deity directly. In the present New Kingdom bronze corpus, the priest is holding the god or goddess directly (Cat. nrs. 3 and 7). One example may be a representation of a priest offering a god within a naos, but the naos is now missing (Cat. nr. 2).[59] Lastly, the performer of cultic ritual type is represented in the New Kingdom repertoire, but only one type is represented: the kneeling figure pouring a libation onto an offering tray (Cat. nrs. 1, 5, 8). This last figure-type appears in the metalsmith's repertoire for the first time.[60]

Four striding figurines complete the New Kingdom corpus (Cat. nrs. 4, 6, 10, 12). Two perform a cultic ritual (Cat. nrs. 6 and 10), one is in the role of 'offering bearer' (Cat. nr. 12), and a fourth statuette is simply striding (possibly holding a cultic object) (Cat. nr. 4). Two of these figures are very similar and date stylistically to the Nineteenth Dynasty (Cat. nrs. 6 and 10). One of the latter figures is a bit larger than the other (5.28 cm.; 11.5 cm., respectively). The two similar figures represent a very specific priest called a libation priest, called a "choachyte" in later periods. The choachyte is responsible for the ritual

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[56] An example in stone is Brooklyn 37.263 E (Vandier 1958: iii, pl. CLXI, 2); an example in relief is Hildesheim Inv. nr. 375 (Eggebrecht & Bianchi 1996: 72, Fig. 66).

[57] For example, a figure of Ramesses II in bronze, Geneva, private collection (Hill 2004: 151, cat. nr. 3). In addition, a relief figure of Ramesses II offering Maat on a stele, Hildesheim Inv. nr. 374 (Eggebrecht & Bianchi 1996: 72, Fig. 67).

[58] Several non-royal donors have also been rendered in stone sculpture by the New Kingdom, such as figures holding the god directly: Copenhagen ÆIN 1492 (Vandier 1958: iii, pl. CLVI, 6), Louvre N 4196 (ibid.: pl. CLVI, 1), Berlin 2284 (ibid.: pl. CLVII, 1), Cairo 711 (ibid.: pl. CLXIV, 3), and figures holding the god within a naos: New York, MMA 33.2.1 (ibid.: pl. CLXVI, 3), Louvre A 73 (ibid.: pl. CLXIII, 2), Chicago, OIM 13691 (ibid.: pl. CLVIII, 3), Berlin 1038 (ibid.: pl. CLVIII, 5), for example.

[59] Cp. royal examples in bronze, Hill 2004: cat. nrs. 15, 21, 34, 237.

[60] This type is more common in the Late Period (for example, Cat. nrs. 120, 137, 167, 170, 192, 223); however, stylistically the figures appear to have been manufactured in the New Kingdom.

pouring of water to benefit the dead, and according to Sauneron, "to comfort their fragile shadows as they wandered the byways of the hereafter."[61] In bronze, they perform the ritual act with a *hez* vase and censer, rendered perpendicularly to the body. The two striding figures that wear a *shendyt* kilt may not date to the New Kingdom; however, the shape of the heads and bodies parallel New Kingdom stylistic conventions.

[61] Sauneron 1960 (2000): 109.

Summary Chart of Priestly Bronze Statues -- New Kingdom

Kneeling Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
1. Cat. 13	Dyn. 18		bald	sash-kilt	8.5
2. Cat. 7	Dyn. 18		close-cropped	knee-lgth kilt	5.1
3. Cat. 14*	Dyn. 18/19		close-cropped	sash-kilt	5.8
4. Cat. 11	Dyn. 19	Thebes (?)	curled wig	bag tunic/sash kilt	9.5
5. Cat. 2	Dyn. 20		bald	sash-kilt	10
6. Cat. 3	Dyn. 20		bald	sash-kilt	15.8
7. Cat. 5	NK	Abydos (?)	bald	sash-kilt	8
8. Cat. 1	NK	Benha or Tell Basta (?)	close-cropped	sash-kilt	6.5
9. Cat. 8	NK		close-cropped	sash-kilt	4.3

Striding Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
10. Cat. 12	Dyn. 18		close-cropped	*shendyt* kilt	16
11. Cat. 10	Dyn. 19		bald	shin-lgth kilt/Δ	11.5
12. Cat. 6*	Dyn. 19	Bubastis	close-cropped	shin-lgth kilt/Δ	5.28
13. Cat. 4	NK		close-cropped	*shendyt* kilt	5.9

Fragments:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
14. Cat. 9	Dyn. 18 or 19		close-cropped	N/A	3.5

Key:
* = inscribed
Δ = with triangular apron

Chapter V
The Third Intermediate Period

5.1 Dating Considerations

Twelve priestly bronze figures comprise the Third Intermediate Period corpus (Cat. nrs. 15-26); none is provenanced. Ten are kneeling figures and two are striding figures.[1] Seven of the kneeling figures are under 10 cm. in height (Cat. nrs. 15, 17-18, 21, 23, 25, 26); two kneeling figures are between 10.1 cm. and 12 cm. (Cat. nrs. 19 and 24); one kneeling figure is slightly larger than the rest (Cat. nr. 22 = 14.5 cm. tall). The striding figures are quite large; one is 32 cm. (Cat. nr. 16) and one is 42 cm. (Cat. nr. 20) in height.[2] Seven figures are inscribed (Cat. nrs. 15-8, 21-2, 26), four of which identify the dedicant with a priestly title[3] (Cat. nrs. 16, 18, 21-2). One of the inscriptions is illegible (Cat. nr. 15).

The five uninscribed and unprovenanced bronzes of this corpus are dated to the Third Intermediate Period based upon stylistic similarities to the inscribed priestly bronzes in the present TIP corpus, as well as other related bronzes (such as royal or priestess figures), and/or examples of priestly figures in other media, such as stone statuary.[4] The method of manufacture, the attention to detail, and the quality of the finished product are also considered when dating the corpus. In all, the inscriptions, stylistic details and manufacturing techniques play a significant part in determining that these pieces date to the Third Intermediate Period.

One important consideration is that this period is characteristically different from other periods of ancient Egypt, such as the Middle Kingdom, the New Kingdom, and the Late Period.[5] The fundamental difference is that dynasties may run concurrently rather than consecutively, as in previous eras. Generally, in the Third Intermediate Period,[6] Dynasties

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[1] Discussed below.
[2] Cat. nr. 20 is actually a fragment and may have been as large or larger than 66 cm. in its complete form.
[3] See App. E for specific translations.
[4] Parallels are discussed below within each section or in the general discussion.
[5] See App. B, General Chronology. Some scholars consider Dynasty 25 to be part of the Third Intermediate Period; the sculpture from this period is so distinct, however, that I have separated it into its own chapter.
[6] For an extensive analysis of the Third Intermediate Period, see: Kitchen 1986.

21 and 22 are consecutive dynasties and the governmental seat is based in the south, at Thebes. Dynasties 23 and 24 overlap with Dynasties 21-2, and with each other and the seat is based in the north; thus, sometimes the Third Intermediate Period is often referred to as a period of disunity. Regardless, much of the artistic tradition in this period reflects distinct changes in sculptural style.[7] Not surprisingly, the priestly bronze figures manufactured during the Third Intermediate period reflect these changes and developments in the artistic tradition; for example, the Dynasty 21-22 bronze figures adhere to and develop from the artistic tradition of New Kingdom Thebes, and continue into a distinct TIP style; whereas, bronze statue production in the north (Dynasties 23-4) adheres to stylistic and artistic conventions thought to have derived from Libya. Thus, under each entry I have attempted to provide stylistic evidence for the few figures that comprise the Dynasty 23 corpus, listed below.

5.2 The Third Intermediate Period Corpus and Types

The pieces are discussed below, first by their general type, then arranged chronologically. Seven kneeling figures date to Dynasty 21-22 (Cat. nrs. 18-9, 21-5) and three date to Dynasty 23 (Cat. nrs. 15, 17, 26). The two striding figures, although the latter is a fragment, date to Dynasty 21-22 (Cat. nr. 16) and Dynasty 22 (Cat. nr. 20), respectively.

5.2.1 Kneeling Figures

-- Dynasty 21-22

Priest of Amun, *Nes(ba)nebdjedt,*[8] Dyn. 21-22, 14.5 cm. (Cat. nr. 22; Plate 26)

This rather large, hollow-cast figure represents a kneeling priest. He wears a short, curled wig with incised, echeloned curls. He is cast with a wide forehead with a low brow;

[7] For a summary on Third Intermediate Period royal figures, see: Hill 2004: 23-42. Fazzini (1997: 113-37) formulated three "stylistic milieus' for the sculpture of this period; there are so few priestly bronze sculptures in the TIP corpus, however, that most reflect his first "milieu," dating them from Dynasty 21 to the Libyan Period.

[8] Morlanwelz, Mariemont B. 242 (E. 52); Petrie 1905: vol. iii, 214, fig. 87; Van de Walle 1952: 32-3, pl. 9; Roeder 1956: 304 [§375, b]; Evrard-Derriks 1978: 31, fig. 9; Thierry 1978: front cover and p. 22; Evrard-Derriks 1981: nr. 75; Ziegler 1987: 90, fig. on lower left; Bruwier 1991: 179, Nr. 214; Derriks 1990: nr. 26; Hill 2000: 512-13.

the top of the head is rather flat and the temples are pointed. He has a heart-shaped face with convex eyes, plastic eyebrows, and no cosmetic lines. His long nose is crafted with a bulbous tip and 'drilled' nostril holes. His wide mouth with thin lips form a slight smile. The overall figure has a medium-build with a broad, bipartite chest and modeled nipples. The waist is narrow and the hips flare slightly outward, though the legs are slender rather than muscular. The shallow, teardrop navel is marked just above the kilt on his flat abdomen. The feet are large and are not bent.[9] In addition, the figure wears a *shendyt* kilt[10] with an incised, patterned belt. The belt is marked by double incised lines around the waist and alternating vertical lines made up of four strokes each. The *shendyt* is decorated by vertical striations around the body and the front flap is marked by horizontal striations. The arms are missing[11]; therefore, it is not certain if the figure originally held his arms before him to present a deity (donor figure), to raise them 'in adoration' (adorant figure), or to perform a cultic ritual (such as pouring a libation or presenting objects like *nw* jars).[12] Such (large) figures in bronze, representing royal figures, were already manufactured in the New Kingdom and there is debate concerning the royal/non-royal nature of this particular piece.[13] The figure does not wear a crown, nor is it inscribed with a cartouche. There is an inscription on the chest, however, which reads: *Priest of Amun-Re, King of the Gods, Nes(ba)nebdjedt, justified.*[14] Nesbanebdjedt is the nomen of the king known as Smendes, the first king of the Twenty-first Dynasty.[15] Van de Walle identified two High Priests of Amun with this name: Nesbanebdjedt, a contemporary of King Psusennes (Dynasty 21)[16] and Nesbanebdjedt, the son of King Osorkon (Dynasty 22).[17] The statuette is not identified as a High Priest of Amun but is inscribed with the contemporary name of Nesbanebdjedt. Of the three individuals mentioned above, the exact identification of the bronze priest cannot be determined. In addition, royal kneeling figures were represented

[9] The figure was cast with one tang underneath the knees. The tips of the toes are missing and probably was a location for another tang.
[10] See Ch. 4, nt. 31.
[11] Sockets are visible at the fairly clear breaks at the shoulders.
[12] See Ch. 1.3.1.
[13] Bruwier 1991: 179; Derriks 1990: Nr. 26.
[14] See App. E, nr. 11.
[15] Gauthier 1914: III, 287; Kitchen 1986: 255-57; von Beckerath 1984: 97, 253.
[16] Van de Walle 1952: 32-3.
[17] Ibid.

primarily in the act of presenting two *nw* jars,[18] which this piece most likely represents; therefore, if Cat. nr. 22 is a non-royal figure, it may be the first example of a non-royal figure performing the ritual act of presenting two *nw* jars in the ancient Egyptian artistic repertoire. Because of its size, manufacturing techniques and contemporary inscription, this figure may be attributed to Dynasty 21-22.

Kneeling adorant,[19] Dyn. 21-22, 8.1 cm. (Cat. nr. 25; Plate 27)

This solid-cast statuette represents a kneeling adorant with both arms raised in adoration; the lower arms are missing. The surface of the well-modeled form is smooth and shiny, and appears to be of high quality. The adorant is depicted with a clean-shaven head, a rounded crown and knobby skull. His heart-shaped face is detailed with plastic eyebrows, convex eyes, and cosmetic lines. His well-formed ears are large and projecting, a stylistic feature retained from the New Kingdom. The lower portion of his face has a long, narrow nose, a wide mouth, thin lips and a pointed chin. He is fashioned with a large build that is rather fleshy, a broad, tripartite chest, a fleshy waist with a large, round navel and a slight paunch. The hips swell slightly. His arms and legs are relatively thin for his large build; his large feet bend as he kneels. He wears a knee-length sash-kilt,[20] which has a thin, plain belt. The kilt is decorated with evenly-placed diagonal striations, and is fronted by a flowing sash, which is narrow at the belt and gradually widens over the knees. The front ends of the sash flap over the knees and are marked by fine, vertical striations. In addition, the figure wears a beaded broad collar (detailed only on the front) and beaded armlets. This finely-modeled piece has many features in common with the striding statue of Khonsumeh[21] (to be discussed below; dated to Dynasty 21-22), especially in the rendering of the face. Though this statuette is of much smaller scale than the figure of Khonsumeh, the detailing of the eyes, nose and mouth are very similar. The plastic eyebrows appear vertical across the forehead and arch slightly downwards at the pointed bridge of the long, delicate nose. The almond eyes of each statue are of similar width and

[18] In bronze, see: Hill (2000: cat. nrs. 1-2, 13, 22, 31, 103, 224, 298, 301). For an earlier royal figure presenting *nw* jars in stone, see: Romano 1998: figs. 20-23, 30.
[19] Louvre E 25432; unpublished.
[20] Vogelsang-Eastwood 1993: 64.
[21] Bosse 1936a: 36-7, fig. 81, Taf. iv [c] (as Khonsuhem and probably Dynasty 22).

their mouths lie vertically below their pointed noses. Furthermore, the kilt is a less-flamboyant variation of the Nineteenth and Twentieth Dynasty sash-kilt[22] that is depicted with the ends of the sash flowing broadly over the knees.

Kneeling priest with both arms raised before him,[23] Dyn. 21-22, 11.8 cm. (Cat. nr. 19; Plate 28)

This uninscribed statuette, similar in type to Cat. nr. 14 of the New Kingdom bronze corpus, represents a kneeling priest with both of his arms extended before him, palms facing inward. The angle of the arms suggests that the figure once held an object, perhaps a figure of a god or a naos, which is now missing. The hollow-cast figure is in excellent condition and has a smooth, shiny surface. One tang was cast underneath the knees. The statuette represents a kneeling priest with close-cropped hair. The hairline is incised straight across the brow, which curves down lightly at the temples then around the ears and down the nape of the neck. The priest has an ovoid face with wide, convex eyes and modeled cosmetic lines. His skull flares slightly outward at the temporal lobes, and he has large, well-formed ears. His broad nose points at the tip, and his lower facial area is modeled with a small, pursed mouth and thin lips. The pointed chin and thin neck complete the rendering of his delicate facial features. Overall, the priest is cast with an average build, an extremely high waist and wide hips. The fleshy chest and paunch are slightly modeled. His navel appears like a large donut. He has thin arms and shins, but thick thighs, and long hands and big feet. The fingers and toes are incised, and the toes are splayed. The priest appears to wear a knee-length sash-kilt with a narrow belt. The kilt proper is smooth and unmarked, however, unlike most sash-kilts depicted in bronze.[24] The front panel of the kilt is decorated with vertical striations, which suggests that his garment does represent a sash-kilt. In addition, the priest wears an elaborately decorated broad collar that extends all the way around the neck. It is marked by four incised lines to create two broad bands and a thin central band. The two broad bands are decorated: the top band is decorated with a series of incised triangles; the bottom band is decorated with a series of

[22] For example, Cat. nrs. 2-3, 5, 11. See Ch. 4.
[23] Fitzwilliam E.216.1954; unpublished.
[24] For example, Cat. nrs. 16, 23-5, all manufactured during the Third Intermediate Period.

indented ovals. This figurine wears similar dress and adornment to the previous bronze figure, Cat. nr. 25, which dates to Dynasty 21-22.[25]

Kneeling priest with both arms raised before him,[26] Dyn. 21-22, 10.2 cm. (Cat. nr. 24; Plate 29)

Similar to the previous figure (Cat. nr. 19) in type,[27] this kneeling bronze figurine in the Louvre is missing its left arm. When complete, the priestly figure would have had both arms stretched outward before him, as if presenting a god or a naos with a god inside it. The solid-cast figure is in good condition and has a smooth, dull surface. It represents a bald (no trace of an incised hairline) priest with a broad, knot-like skull. The priest has a heart-shaped face with sharply-detailed facial features. His face is crafted with convex, almond-shaped eyes and slightly arched, plastic eyebrows that are pointed at the ends. Plastic cosmetic lines that terminate in points embellish the eyes. He has large, projecting ears that are angled and placed at uneven levels to one another. The long, narrow nose, small, pursed mouth and thin lips are delicately modeled. Two unusual features are his square chin and thick neck. The priest is rendered with broad shoulders, a flatly modeled, bipartite chest and a thick torso. The waist is rendered low on the torso and the hips are narrow. A deep, punctate navel dots his flat lower abdomen. The arms and lower legs are thin; the hands and feet are large for the figure. The priest wears a stylized, knee-length sash-kilt that is horizontally striated overall, and a flat band down the front of his lap. The wide band around the hips appears to be a belt, and a tab extends away from the body. The figure does not wear jewelry. A few features suggest a Dynasty 21-22 date: the shape of the head in profile and the plastic eyebrows and cosmetic lines that terminate in points are similar to stylistic features on the head of the statue of Khonsumeh.[28] Also, the broad chest,[29] and the stylized manner in which the Third Intermediate Period metalsmith rendered the sash-kilt.[30]

[25] See above.
[26] Louvre E 10749; unpublished.
[27] Kneeling priest positioned to hold a god or a naos.
[28] See Cat. nr. 16 below.
[29] Cp. Cat. nr. 25, Pl. 27.
[30] This method of rendering the kilt is replicated in another Third Intermediate Period bronze example, to be discussed below (Cat. nr. 23).

Kneeling priest offering a figure of Maat,[31] Dyn. 22, 6.3 cm. (Cat. nr. 21; Pl. 30)

Like the New Kingdom bronze figurine of a priest offering the goddess Maat (Cat. nr. 7) in priest-type, this unpublished piece exhibits the change in body type from a slender priest to one with a slightly larger build, a change that occurred in the rendering of small-scale priest figures in Dynasties 21-22. The solid-cast figurine represents a priest offering a seated figure, most likely Maat, missing her feather crown. He is depicted with close-cropped hair; an incised line extends across his forehead, curves downwards towards his sideburns, then curves up over his ears and down the nape of his neck. His knobby skull is modeled visibly behind the cast back pillar and the large, projecting ears may be seen from the front view. He is cast with an ovoid face, convex eyes, plastic eyebrows and no cosmetic lines. The straight brows are pointed at the bridge of his short nose, which appears to have a broad tip (but may simply be worn). The lower part of the face is crafted with a small, pursed mouth, a thick lower lip, and a pointed chin. The priest has an average build with a broad chest, a high narrow waist, and narrow hips. His arms and legs are thin and his hands and feet are small; the toes bend slightly forward as he kneels. There is no navel or paunch on the abdomen. He wears the common short kilt[32] with vertical striations and a thin belt. He is also depicted wearing a broad collar that is represented by four striations (but no beads). The engaged square-topped back pillar is inscribed. If my translation is correct, the text reads: *Temple Priest, Tpw of the Temple of Amun, phyles, Tja, justified, son (of) Muteminet, justified.*[33]

Kneeling priest pouring a libation on an offering tray,[34] Dyn. 21-22, 6.8 cm. (Cat. nr. 23; Plate. 31)

This kneeling priest figure pours a libation from a situla onto an offering tray. The offering tray is now missing; thus, if earlier photographs did not exist, the figure could be interpreted as an adorant figure with both arms raised in adoration. The angle of his arms,

[31] British Museum EA 59388.
[32] Vogelsang-Eastwood 1993: 53.
[33] See App. E, nr. 10.
[34] Louvre E 2457; alternate cat. nr. Louvre N 1590; unpublished; earlier Museum photographs included the tray.

especially the right arm, however, indicates that he is in the process of pouring a libation from a situla. A photograph from the Louvre Museum[35] shows that the right hand held the situla perpendicular to the tray and the left hand held up the tray. This solid-cast figure does not have a tang but may have been cast with one underneath the shins.[36] Two bridges were employed underneath the elbows, which were attached to the hips. Presumably these supports were used to keep the offering tray and situla in place. The priestly figure is represented with close-cropped hair and a slightly knobby skull, a stylistic feature retained from earlier periods. It is crafted with a round face, irregularly set, convex eyes, plastic eyebrows and cosmetic lines. It has very large, projecting ears, a short, broad nose and a wide mouth. Its thick lips are smiling somewhat and he has a square chin and a thick neck. The figure is cast with a large build, a broad chest with plastic nipples, a high waist, average-width hips and thin arms and thick legs. The feet are small or they simply may be worn down. The figurine wears a knee-length, striated sash-kilt. The kilt is incised vertically along the sides and there is a long band down the front with a round buckle. The long band is decorated with horizontal striations. In addition, the priest wears a broad collar that is represented by three incised lines indicating rows on the front and the back. He wears two armlets indicated by four incised lines with a wide middle band. A few features on this piece appear to be stylistically related to Dynasty 20-21 bronze priest figures (the knot-like skull,[37] the knee-length sash-kilt with a central band[38]); however, the round head and rounded facial features, the unrefined execution of the features, the stocky build and the broad collar worn *with* the armlets[39] all suggest that this figure may actually date to Dynasty 25.[40]

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[35] Louvre internal catalogue no. AE009748.

[36] Either the tang was not cast with it or the tang was broken off. I was unable to determine by observation.

[37] Cp. Cat. nr. 25, for example.

[38] Cp. Cat. nr. 24.

[39] In the Third Intermediate Period, bronze figures were depicted usually with either the broad collar or armlets. None of the TIP examples in this study was depicted wearing both types of jewelry. Only those bronze figures dated to the Twenty-fifth Dynasty appear to have been depicted wearing both at the same time.

[40] See Ch. 6.

Kneeling priest pouring a libation on an offering tray,[41] Dyn. 22, 5.2 cm. (6.7 cm. with tang) (Cat. nr. 18; Plate 32)

Similar to Cat. nr. 1 (NK) in pose, this kneeling priest figure pours a libation from a situla onto an offering tray, his left hand placed palm down on the tray and his right hand supporting the situla, which lies perpendicular to the tray. The solid-cast figure is attached to a long, rectangular base (6 cm. x 3.7 cm. x 1.3 cm. with a 3.1 cm. tang underneath); another figure, now missing, probably of a deity, was attached to the other end of this base with metal chaplets.[42] The priest has an ovoid face with a knobby skull, like several New Kingdom bronze priests discussed in Chapter 4. He has incised, convex eyes that are irregularly placed and large, projecting ears. His facial features are worn, and the nose, cheeks and mouth are damaged. There is an incised line under his thick neck and he has a rounded chin. There is no incised hairline and he appears bald or clean-shaven. He is crafted with a large build, broad shoulders, a slightly modeled chest, an elongated, narrow waist, and wide hips for his relatively slender frame. Also, he has thin arms and legs, small hands and large feet, and a circular, punctate navel but no paunch. He wears a short, undecorated kilt with a thick belt. The belt extends all the way around his waist. On the back of the priest, there is an incised figure (1.8 cm. tall) of Osiris standing in profile on a plinth,[43] facing left. The god wears an *atef*-crown and carries a crook and flail. The name, Wennefer, is incised on the backside of the kilt. The base is also inscribed and it reads: *An offering which the King and Wennefer that he may give life, prosperity, health, long life and a ripe old age (to) the libation priest (of) the King of Upper and Lower Egypt, Harsiese, Wennefer.*[44] On both sides of the priest figure, the text reads: *Son (of) Bes, beloved son (of) Khonsu, justified.* Wennefer is identified by the inscription as a libation priest of the cult of King Harsiese, probably Harsiese I from the Twenty-second Dynasty.[45]

Insley indicated that the dating of this bronze figure belonging to Wennefer is difficult.[46] She noted that Legrain referred to an early Twenty-sixth Dynasty temple of

[41] Fitzwilliam E.11.1937; Insley 1979: 167-69.
[42] Ibid.: 167.
[43] Insley 1979: 167.
[44] See App. E, nr. 9.
[45] Kees 1953: 186-87, 310; Kitchen 1973: 272-75; Insley 1979: 168.
[46] Insley 1979: 169.

Harsiese at Medinet Habu[47] that demonstrated a continued popularity of the cult of Harsiese I that lasted to the early Late Period.[48] Therefore, Wennefer could have been a devotee of Harsiese I, living several years later.[49] She also stated that the type of standing Osiris figure[50] engraved or 'stamped' on the back was not produced on bronze figures until the Late Period[51]; however, at least one kneeling priest figure (Cat. nr. 14) with a similar type of engraving dates to the Nineteenth Dynasty.[52] Furthermore, the statue of Khonsumeh (Cat. nr. 16; to be discussed below), manufactured during the early Third Intermediate Period (Dyn. 21-22), also has an engraving of similar type on his back. Bronze statues and statuettes were engraved with standing Osiris figures prior to the early Late Period (Dynasties 25/26) and, therefore, for this piece, it may not be possible to use these engravings as a stylistic dating marker, as proposed by Insley. Furthermore, when the text is considered together with the physical characteristics of the piece (the wide upper body yet slender waist, the flaccid chest and thin arms, and vestiges of the New Kingdom-derived profile of the head) the evidence points to a date that is contemporary with the inscription. Since it cannot be a New Kingdom work because of the terminus post quem of the name Harsiese (though stylistically, it is remotely related), this piece most likely dates to the Twenty-second Dynasty, a period in which a few stylistic features from the earlier New Kingdom period were retained.

-- Dynasty 23

Supplicant,[53] Dyn. 23, 5.3 cm. (Cat. nr. 17; Plate 33)

This small, solid-cast bronze piece is the earliest surviving example of the 'supplicant' type of priest in the overall ancient Egyptian metalsmith's repertoire, commonly seen in the Late Period (to be discussed, Chapter 7, Pt. III).[54] The figure

[47] Legrain 1905: 126, Karnak Cachette Statue no. 406.
[48] Insley 1979: 169.
[49] In other words, this piece could date to Dynasty 26 because the cult of Harsiese was still going strong at this time.
[50] The engraving on the back of Cat. nr. 18 is a standing Osiris figure, in profile, holding a crook and flail.
[51] Insley 1979: 169.
[52] The engraved drawing on the back of Cat. nr. 14 is the god Osiris, with a *w3s* scepter, standing in profile before the seated goddess, Maat.
[53] Boston MFA 83.346; unpublished.
[54] The majority of supplicant figures were produced during the Late Period.

represents a kneeling man with his hands faced palms down on his lap. The figure is cast on its own rectangular base and engaged to a round-topped back pillar. A small portion of the tang remains under the base. It is in excellent condition with a smooth surface and a soft sheen. The figure's close-cropped hair is detailed with incised, circular locks. The square face has deep-set eyes, thin, incised brows, a broad nose, small mouth, and pursed lips. The projecting ears are rounded and appear low on the head. Though the figurine has a slender build, with a narrow, high waist and slightly modeled chest; the shoulders are broad and the hips swell slightly. The fingers are demarcated by incised lines, but there are no nail lines. The toes are bent but not incised. A tiny, round navel is marked just above the beltless, striated, *shendyt* kilt. The figure also wears a broad collar, which is represented by two bands and one fringe and does not wear armlets. The back pillar is inscribed; it reads: *May Osiris, Lord of Djedu, give life (to) Payef, father.....*[55]

The name and stylistic features of one royal kneeling bronze figure (Boston MFA 1977.16),[56] in particular, may be compared to this piece (Cat. nr. 17). The *s3 rc* name of King Peftjauawybast, that is, the name Neferkare, is inscribed on the front of the belt of the royal figure (Boston MFA 1977.16).[57] Russmann (1981: 154) made a detailed stylistic analysis of the royal statue and concluded that the bronze represented the Twenty-third Dynasty King Peftjauawybast. The first part of the name of the smaller Boston bronze, Payef, employs the same Hieroglyphic signs -- *p.f.*[58] This combination of signs is rarely used in the construction of names, and certainly not used very often prior to the Late Period.[59] The initial Hieroglyphic signs of the name on the royal figure are also inscribed, however, on the smaller Boston bronze; therefore, I believe the two sculptures are linked. Furthermore, Cat. nr. 17 has several stylistic similarities to this representation of King Peftjauawybast in pose, the rendering of the hair or cap, and his dress and bodily adornment. Both figures are kneeling, though Cat. nr. 17 is poised with his hands on his lap in a supplicant pose. The royal figure (Boston MFA 1977.16) is kneeling with his

[55] See App. E, nr. 8.
[56] Janssen 1954: 22, fig. 2; Russmann 1981: 149-55; Ziegler 1987: 88-9; Hill 2000: 449-51; Hill 2004: 157-58, Cat. nr. 15, pl. 23.
[57] Russmann 1981: 151, fig. 6; Hill 2000: 449.
[58] See App. E, nr. 8.
[59] See Ranke 1935: I, 123.

arms outstretched, as if presenting a naos (now missing). The similarity in the rendering of the hair or cap, with incised rings representing curls, is striking. And both figures wear a *shendyt* kilt and broad collar. There are very few details on this smaller bronze; however, those which are present provide significant evidence to conclude a Twenty-third Dynasty date for Cat. nr. 17.

Kneeling Adorant,[60] Dyn. 23, 5.9 cm. (Cat. nr. 15; Plate 34)

This kneeling bronze figure represents a priest with both arms raised in adoration, palms down. The solid-cast piece is in good condition; only the tang is missing. The surface is smooth and shiny, although some areas are corroded (especially the back) and pitted (especially the chest). There are traces of gold leaf on the back of the right shoulder. The figure has a square face with convex eyes and a natural brow line. The large ears are angled and projecting. The inner brows are modeled horizontally as they meet over the narrow, short nose. The face has a wide mouth with a thick lower lip, a squarish chin, and a thick neck. There is no incised hairline around the skull to indicate hair; however, there are patterned impressions all over the skull representing punctate curls. Though the majority of kneeling adorant figures such as this one are produced in the Late Period (see Ch. 7), very few (if any) Late Period pieces are rendered with curls. Cat. nr. 15 has an average build. The figure has a broad, bipartite chest with two irregularly-placed punctate nipples. There is a modeled groove down the center of the back. It has a high, narrow waist, narrow hips and a slight paunch as well as thin arms and legs and small hands and feet. A large, teardrop navel is impressed slightly above the high-waisted plain kilt. The short, modeled kilt extends to mid-thigh and is topped by a thin, incised belt. Though the plain kilt has a smooth surface, both the front and back of the kilt are inscribed with illegible Hieroglyphic signs. The signs on his lap appear to read *mn di nfr*; the ones on the back, although not all of the signs survived, seem to read *nsw.n wr*. In any event, they do not appear to be an offering formula text, but possibly an inscription identifying the subject.

[60] Antwerp, Museum Vleeshuis 79.1.45.1/5; Allemant 1878: 13 [59-67]; Génard 1894: 15, nr. 45; De Wit 1959: 34 [90] pl. xii [3rd from left]; Depauw 1995: 129 [141] fig. (as from Tell Basta).

Kneeling priest presenting a figure of Osiris,[61] Dyn. 23, 6.5 cm. (Cat. nr. 26; Plate 35)

Another solid-cast bronze figurine that may date to Dynasty 23, based on stylistic similarities to the two cast figurines just discussed, is housed in the Hermitage Museum. This highly detailed piece represents a kneeling priest presenting a standing figure of Osiris, rendered on his own pedestal. The god is quite large in comparison to the kneeling figure. The overall statuette, cast with an inscribed base and back pillar,[62] is in excellent condition. The inscription reads: *May Osiris give life (to) Nyherew, son (of) Pairineferiri, born (of) the Lady of the House, Attitdi.*[63] The priest's face is somewhat obscured from view due to the large figure of Osiris before him; nevertheless, the priest has an ovoid face with large, convex eyes, incised eyebrows, a pointed nose and small mouth.[64] He is cast with large, projecting ears and wears a close-cropped hairstyle. A thick, incised line marks the straight hairline across his brow, then curves at the temples. The hairline continues with square sideburns and curves slightly downwards at the nape of the neck. Like Cat. nr. 15 discussed above, the scalp is decorated by a series of circular impressions representing punctate curls. In addition, the Hermitage figure has a weak chin and a thick neck. The body is quite muscular, with broad shoulders, a high waist and wide hips. It has incised nipples and a small, circular navel. The arms, legs, hands and feet are of average size; the fingers are incised and the toes are splayed. The priest wears a short, striated kilt, similar to that of Cat. nr. 21 (above), but it is beltless. Of note are the decorative broad collar, the armlets, and the bracelets. These stylistic features may have been more popular on similar figurines of Dynasty 25th date; however, at least three figurines manufactured during the Third Intermediate Period (Cat. nrs. 19, 23, 25) are also depicted with broad collars or other jewelry.

[61] Hermitage, Inv. no. 755; Golénischeff 1891: 92.; Lapis & Matthieu 1969: 122 [132], figs. 85-6, pl. iv.
[62] Ibid.: 122 [132] (text).
[63] See App. E, nr. 12.
[64] According to the Museum's photograph.

5.2.2 Striding Figures

-- Dynasty 21-22

Khonsumeh,[65] Dyn. 21-22, 32 cm. (Cat. nr. 16; Plate 36)

This statue of the God's Father of Khonsu,[66] Khonsumeh, is an exquisitely rendered masterpiece and is the finest example of a priest figure in bronze manufactured during the Third Intermediate Period. Its excellent preservation is also of note, as it has a smooth, shiny surface with only slight abrasions on small areas. Khonsumeh is striding with his left leg advanced. Both arms hang down to his sides[67] and his hands are placed slightly forward, with the palms facing each other. His large, well-formed skull is not marked by a hairline, therefore, he appears to be bald, but most likely has close-cropped hair. His delicately-formed ovoid face is detailed by very fine features. The almond-shaped, concave eyes are inlaid with white paste and black stone pupils, giving him a life-like appearance. He has slightly-curved plastic eyebrows and cosmetic lines that terminate in points. The brows meet at right angles in the center of the face, topping his long nose that extends to a slightly bulbous tip. His lower face is fashioned with a small, pursed mouth with a thick lower lip, which appears to be smiling slightly. A modeled philtrum is present, between the nose and mouth. The well-formed ears are modeled low on the skull, and are angled and projecting. The ears are pierced but there are no earrings present. His narrow neck is angled realistically. Khonsumeh has a large build with a broad, bipartite chest; the nipples are modeled. His narrow waist is modeled midway on the overall form, and his hips swell very slightly, though there is no paunch. His arms, legs, and hands are of average size, and his feet are quite large.[68] His fingers and toes are modeled and the nails are incised. In spite of his full costume, a shallow, circular navel appears beneath the short-sleeved bag tunic[69] that he wears. Over this tunic, he dons a long, beltless, shin-

[65] Berlin ÄMP 23732; Bosse 1936a: 36-7, fig. 81, Taf. iv [c] (as Khonsuhem and probably Dynasty 22); Roeder 1956: 302-03 [§370, a], Abb. 385-86, Taf. 45, 46b, 46f, 46g; Kaiser 1967: 80, fig. 814d (as 114d in caption); Ziegler 1987: fig. on 90 (lower right); Settgast 1991: 114-15, fig. 59; Vassilika 1997: 295, nt. 65; Riederer 1984: 30.

[66] According to Gardiner 1957, 1994: 555, *it ntr* is a class of elder priests; also, a common priestly title in the New Kingdom and later, according to Blackman 1998: 124.

[67] The arms are cast separately.

[68] The feet are cast with a single tang under each foot.

[69] Vogelsang-Eastwood 1993: 130.

length sash-kilt,[70] much of which is highly decorated.

The back of the tunic shirt is engraved with a large, incised square with a double incised line at the top, framing a scene of a standing Osiris with crook and flail who is leading a striding figure of Horus and a standing figure of Isis. An incised ithyphallic figure of Amun-Re-Kamutef decorates the left sleeve and a striding figure of Amun adorns his right sleeve. The name 'Amun' is inscribed near both incised drawings. The lower portion of the long, flowing kilt is decorated by vertical striations representing pleats, and a large portion of the back of the kilt is decorated by horizontal leading to diagonal striations, as if a pleated garment is wrapped around the waist. The wrap ties at the front, topping the vertically striated apron. A large figure of a standing Osiris, with crook and flail, is modeled in high relief on the front of the apron. Two additional 'priest' figures in relief adorn the kilt at the calves of the statue and the flat surface of the kilt on the right side of the apron (both are of equal height). These small priest relief figures look similar to the three-dimensional statue of Khonsumeh, with clean-shaven heads and long kilts. In addition, they wear pleated diagonal bands across their chests. The relief figure at the calves is offering two *nw* jars and the figure on the side is holding a censer in his right hand and a *hz* vase in his left hand. Lastly, Khonsumeh wears thong sandals with pointed tips and a gold inlay necklace in the form of a V. The silver inlay pendant that he wears represents a seated figure of Maat.

There are several inscriptions on the bronze statue of Khonsumeh. The main inscription is located on the kilt. It reads: *An offering which the King gives, and Osiris, Lord of Busiris, Great God, Lord of Heaven. Said by Osiris to the great Khentiamentiw. God's Father of Khonsu, Khonsumeh.* Other inscriptions on the statue read: *God's Father of Atum, Lord of the People(?), Pasheri(n)aset (*on both sides of the statue*). In ... Pasheri(n)aset. Amen(em)opet. Amun-Re, King of the Gods. Osiris, Lord of Busiris. Said by Isis,* thereby identifying various gods and probably his filiation.[71] Pasheri(n)aset and Amenemopet may have been his parents, but it is not clear from the inscription. The main type of text that is present on this statue, the 'offering

[70] Ibid.: 64.
[71] See App. E, nr. 7.

formula' text,[72] is a type that is no longer inscribed on ancient Egyptian bronze sculpture after the Third Intermediate Period. During the Third Intermediate Period, the specific offerings are not even stated, as is the case here.

5.2.3 Fragments

-- Dynasty 22

Upper portion of a striding man, probably a 'Priest of Amun,'[73] Dyn. 22, 42 cm. (Cat. nr. 20; Plate 37)

The head and upper body of a man in bronze now housed in the British Museum may in fact be a representation of a 'Priest of Amun,' crafted in the tradition of several large-scale bronze priestess figures from the late New Kingdom/Third Intermediate Periods.[74] There are traces of gilding on the surface. One cannot be certain of the pose (he may be striding or standing), as not enough of the statue has survived. The surviving hollow-cast figure (the black, sand-quartz core remains intact) was cast in three parts: the wig, the torso and the arms. The right arm is now lost. The head and torso of this figure measures 42 cm. The feet and calves are preserved,[75] the largest portion being the right foot and calf, which measures approximately 20 cm. The hips and thighs most likely measured about 20 cm. Thus, the complete figure would have stood approximately 82 cm. It appears that metalsmiths were still experimenting with methods to strengthen the metal alloy at this time.[76]

The figure has an ovoid face with concave eyes that were probably originally inlaid with semiprecious stones, similar to those of Khonsumeh (Cat. nr. 16). It has plastic eyebrows and cosmetic lines. The sides of its long, narrow nose are incised with vertical nasal lines, giving the nose a life-like appearance. The central line of the small mouth is small and the corners terminate with 'drill' holes. The modeled lips are thick, especially the lower one. The somewhat square chin is fleshy and the neck is incised with two lines

[72] See Ch. 2.3.4.
[73] British Museum, EA 22784; Taylor et al. 1998: 9-14, figs. 4, 8; *Minerva* 9 [5] (Sept.-Oct. 1998), fig. on 40 [right]; 9 [6] (Nov.-Dec. 1998), fig. on 55 [left upper]; 10 [1] (Jan.-Feb. 1999), fig. on 71 [upper]; Russmann 2001: 219-221, No 117; Roeder 1956: 299 [§364, a].
[74] To be discussed.
[75] Cataloged as British Museum EA 71459.
[76] See Ch. 2.3.1.

representing neck folds. The figure wears a short, curled wig that was popular during the Twenty-first and Twenty-second Dynasties, according to Russmann (2001: 219). The wig covers his ears and is rendered with regular curls on the top and echeloned curls on the sides. The side curls have horizontal striations. The statue is rendered with a large build, and its broad, bipartite chest is modeled. The figure has thick, fleshy arms, a high waist, and wide hips. The left hand is rendered as a fist with a hollowed 'drill hole' measuring approximately 3.4 cm. wide. The round navel, represented by a shallow impression in the center of the abdomen, appears under a bag tunic with short, capped sleeves, similar to the bag tunic of Khonsumeh (Cat. nr. 16). Over the undecorated tunic is a broad collar represented by three bands. The beads on the bands alternate with oval, triangular, then oval beads.

Approximately midway down the chest of Cat. nr. 20, the artisan lightly incised a scene of three gods in profile seated on a *nb*-shaped bark (the interior decorated by cross-hatching). The gods face towards the left of the sculpture. In front is a falcon-headed deity wearing a lunar disk and half-moon crown. The central, bearded human figure wears the *atef*-crown and the human female deity wears a crown comprised of Hathor horns and a solar disk. The drawing is very worn, thus their identity is problematic, however, depending on the provenance of the piece the deities could be either the triad Amun, Mut and Khonsu -- or-- Osiris, Isis and Horus. If the sculpture was manufactured in the Theban area, the triad would represent the former triad, and one could conclude that the figure represented a 'Priest of Amun.' If the figure was manufactured in Giza,[77] then the triad would most likely represent the latter triad. Thus, at this time the identification of the deity triad, the provenance, and the overall figure cannot be ascertained.

5.3 Discussion

Visual analysis suggests that the medium used to produce these figures is bronze. Only one figure, Cat. nr. 20, has been tested for compositional analysis. This figure is composed of an arsenical copper-alloy: 3.5% arsenic, about 25% lead, and traces of tin (Taylor et al. 1998: 12). Taylor et al. (ibid.: 12-3) note that heavily leaded alloys are

[77] The provenance is unknown but it is 'said to have been found at Giza' (Russmann 2001: 219), according to British Museum records.

regularly encountered in metal sculpture of the Graeco-Roman Period of Egypt, but also cite at least two examples of Osiris bronze figures dated to the Third Intermediate Period that have a high lead content (British Museum EA 60718 and EA 60719), composed of 19% and 15% of lead, respectively (ibid.: figs. 5-6). The most likely explanation here is that the ancient Egyptian metalsmiths, during the Third Intermediate Period, began to add large amounts of lead to the copper-tin alloy to strengthen the walls of the large hollow-cast figures that they desired to produce. Prior to this time, the largest known hollow cast bronze priestly figure produced was approximately 16 cm. (Cat. nr. 3).[78] The largest priestly figure of the Third Intermediate Period corpus (Cat. nr. 20), standing at approximately 82 cm., most likely has a high lead content, as well, since it would not likely survive in its present state (due to its large size) without having had lead added to the alloy.

Both solid and hollow casting methods were utilized in the production of metal statuary during the Third Intermediate Period. Eight of the bronze statuettes in the present corpus were solid cast (Cat. nrs. 15, 17-18, 21, 23-6); four were hollow cast (Cat. nrs. 16, 19-20, 22). Two figures were cast with their own rectangular base (Cat. nrs. 17 and 26). One figure was cast without a tang (for attachment to a separate base) (Cat. nr. 25), and the remaining figures were cast with either a single tang (Cat. nrs. 15, 17, 19, 21-2, 24) or one tang under each foot (Cat. nr. 16 and British Museum EA 71459 (Cat. nr. 20)). Two of the tangs were broken off or they were permanently attached to a base and could not be measured (Cat. nrs. 18 and 23).[79]

The quality of craftsmanship of this corpus of bronzes ranges from excellent to good. The majority of these pieces were rendered with fine features and details; only one piece was crudely rendered (Cat. nr. 21). As observed in the New Kingdom corpus, smaller figurines generally appear less refined than larger ones, due to the condition of the surface and the quality of the metal alloy (perhaps); however, at least two small priestly figurines produced in the Third Intermediate Period show traces of a refined modeling technique producing lifelike features (Cat. nrs 17 and 25). Traces of gold leaf were found only on two figures (Cat. nrs. 15-6). For one figure, the statue of Khonsumeh (Cat. nr. 16), gold leaf was utilized to render a chain necklace and a Maat medallion. In addition,

[78] See Ch. 4.

[79] I did not personally examine Cat. nr. 26, therefore, I could not determine the presence of a tang.

this latter statue was the only figure of this corpus to be embellished with stone inlay: white paste and black stone were used to produce a lifelike rendition of the eyes. One other figure (Cat. nr. 20) was cast with concave eyes, presumably for inlays, which are no longer present. As mentioned previously in Chapter 2.3.1, the practice of embellishing statues with gold, other metals, and semiprecious stone inlays reached its height during the Third Intermediate Period. In the present priestly corpus,[80] though, inlay was used only on approximately one fourth of the statues and statuettes.

I dated the majority of the figures in this corpus by analyzing their inscriptions. Of the group of twelve, seven figures were inscribed.[81] From the Dynasty 21-22 group, inscriptions were located on the bare chest (Cat. nr. 22), the overall garment (Cat. nr. 16), the back pillar (Cat. nr. 21) or on a separately cast rectangular base and backside of the short kilt (Cat. nr. 18). From the Dynasty 23 group, inscriptions were located on the short kilt (front and backside; Cat. nr 15), the back pillar (Cat. nr. 17), and the base and back pillar (Cat. nr. 26). Thus, in comparison with earlier periods,[82] additional surfaces were inscribed on Third Intermediate Period bronze figures: the bare chest, the back pillar, an/or the back of the kilt. As mentioned above, four figures are identified with a priestly title, specifically: God's Father of Khonsu (Cat. nr. 16), libation priest (Cat. nr. 18), temple priest (Cat. nr. 21), and Priest of Amun (Cat. nr. 22). One inscription simply identifies the name of the individual, with no further inscription (Cat. nr. 22). Two pieces are inscribed with an offering formula (Cat. nrs. 16 and 18); in addition, the name of the individual is inscribed elsewhere on one of the figures (Cat. nr. 18 (his name is also on the kilt)). Similar to Cat. nr. 18, the names of the parents of Khonsumeh (Cat. nr. 16) are inscribed elsewhere on the garment (both sides of the body). Two figures were inscribed on their

[80] In the bronze artistic record, King and priestess figures tend to be decorated with inlay more commonly than priest figures because they are royal figures. For example, according to Hill (2000: 438-52), six of the ten Egyptian Kings that she has definitively identified as being dated to the Third Intermediate Period were embellished with inlays (60%) (Louvre E 10897; Rio De Janeiro, Museo Nacional no. 81; Louvre E 3914; Brooklyn BMA 57.92; Paris, Charles Bouché Collection; Lisbon Gulbenkian Museum 52). In addition, almost all of the priestess figures from this era were inlaid or gilded. The most cited example is the statue of Karomama (Louvre N 500); however, traces of gilding have been found on British Museum EA 43371, EA 43372, EA 43373, to cite a few (Delange et al. 1998: 72, figs. 12-4; Taylor et al. 1998: 9-10, figs. 1-3).

[81] Though one was unreadable (Antwerp 79.1.45.1/5).

[82] Middle Kingdom bronzes tended to have their inscriptions on the front of the long kilts; New Kingdom priest figures were inscribed on the front band of the kilt and the upper bare back.

back pillars with prayers of life or protection (Cat. nrs. 17 and 21). One figure was inscribed on the base with a similar prayer and his filiation (Cat. nr. 26). At least three figures were dated by the inclusion of a King's name, or its possible relationship (derivative name?) to the King's name (Cat. nrs. 17-8, 22). And at least three of the inscribed figures were dated by stylistic features (Cat. nrs. 15-6, 26).

Although three bronze priestly figures dating to Dynasty 21-22 were dated by analyzing the type and content of the inscriptions, at least three others from this sub-period were dated based on stylistic comparisons to each other and manufacturing techniques. At the forefront of this small group is the striding statue of the priest, Khonsumeh (Cat. nr. 16). This piece is the most elaborately decorated example of a priestly figure from the Third Intermediate Period, produced with modeled and incised details and polychrome inlays. It is also a large figure, in comparison to the smaller figures from the New Kingdom priestly corpus. It shares several stylistic features with the New Kingdom priestly bronzes and, in general, there is a continuity of style from Dynasty 20 to Dynasty 21. For Khonsumeh, the large head and ovoid face are delicately rendered and the details are refined. His broad shoulders, narrow waist and thin arms and legs, are all features that continue from New Kingdom artistic conventions of priestly figures. The scale, method of production (that is, cast in sections), and elaborate embellishment techniques suggest that he was produced during the era in which ancient Egyptian bronze production reached its height, that is, Dynasty 21-22 of the Third Intermediate Period. A kneeling priestly figure, Cat. nr. 25, also exhibits these refined qualities in appearance and also in the finished product. The face, especially, and the shape of the head are very close, stylistically, to Khonsumeh. In addition, his broad shoulders and thin arms and legs parallel those of Khonsumeh. One figure (Cat. nr. 20) may date specifically to Dynasty 22, based upon stylistic comparison with royal sculpture from the same dynasty. For example, according to Russmann (2001: 219),[83] the facial features of Cat. nr. 20 resemble those from a statue of Osorkon II. In addition, the elaborately curled wig of Cat. nr. 20, extending fairly long from the sides, is a feature that originated from the late New Kingdom and continued on into the Third Intermediate Period.

[83] Philadelphia E 16199; Silverman 1997: 106-07, no. 30.

The small priestly bronze figures produced during the Twenty-third Dynasty are dated both by their inscriptions and by stylistic comparison to royal bronze figures.[84] The statuette of Payef (Cat. nr. 17) has several stylistic similarities to the large, kneeling, royal bronze figure of Peftjaubast (Boston MFA 1977.16), a king of the Twenty-third Dynasty, which also has stylized curls on his skull. Their body types are similar, with broad shoulders and a rather slender trunks. The same type of stylized curls is found on the two other figurines in the Third Intermediate Period corpus (Cat. nrs. 15 and 26). The crude figure of Cat. nr. 15 and the detailed figure of Cat. nr. 26 may in fact date to the Late Period[85]; however, the punctate impressions patterned all over their skulls represent stylistic curls that are very similar to those seen on the kneeling figurine of Payef (Cat. nr. 17), which I maintain is a Dynasty 23 figure based on the strong parallel with the royal figure of Peftjaubast.

The costumes on the twelve Third Intermediate Period bronzes vary considerably. The priestly figures wear six types of dress: the striated *shendyt* kilt (Cat. nrs. 17 and 22), the knee-length sash-kilt (Cat. nrs. 19, 23-5) the short striated kilt (Cat. nrs. 21 and 26) or short undecorated kilt (Cat. nrs. 15 and 18), the short-sleeved bag tunic (Cat. nr. 20), and the short-sleeved bag tunic with a long sash-kilt (Cat. nr. 16). Six figures are rendered wearing a broad collar of various patterns (Cat. nrs. 17, 19-21, 25-6). Three of the figures with broad collar (Cat. nrs. 23, 25-6) also wear armlets, and at least one wears bracelets and armlets (Cat. nr. 26). Khonsumeh (Cat. nr. 16) wears a gold V-shaped necklace with a medallion of Maat, and is the only statue of this group rendered with sandals. In general, the small-scale figures from both the Dynasty 21-22 and Dynasty 23 sub-periods wear a short (that is, either *shendyt*, undecorated or striated short kilt) or knee-length kilt. The large-scale figures of Dynasty 21-22 are rendered wearing a short-sleeved bag tunic and sash-kilt.[86]

Four of the twelve figures in the Third Intermediate Period corpus were further decorated with engraved scenes of gods, either on the back of the body (Cat. nr. 18 (Dyn.

[84] For example, Boston MFA 1977.16.
[85] Though doubtful, since the no other examples of punctate curls on the skull cap exist in the Late Period corpus.
[86] Cat. nr. 20 probably wears a sash-kilt. Enough of the bottom of the figure is preserved to see that the kilt was ankle-length (British Museum EA 71459).

22)); on their clothing (Cat. nr. 16 (Dyn. 21-22) on the back and sleeves of the garment; Cat. nr. 20 (Dyn. 22) on the front of the garment); or on the back pillar (Cat. nr. 26 (Dyn. 23)). Two kneeling figurines are engraved with a depiction of a god. The Fitzwilliam piece, Cat. nr. 18, is engraved with a standing figure of Osiris, in profile, holding a crook and flail. The back pillar of Cat. nr. 26 is thickly engraved with a figure of Hathor standing. The two large-scale striding bronze figures are engraved with scenes. The figure of a man in the British Museum (Cat. nr. 20) is engraved with a triad scene on his chest, with three gods seated on a bark. Similarly, Khonsumeh (Cat. nr. 16) is engraved with a triad scene on his back, with three gods striding/standing in profile. A figure of Osiris carrying a crook and flail leads the triad. None of these engravings is alike. There is, however, at least one antecedent for the standing figure of Osiris holding a *w3s* scepter: the bronze statuette of Djedese from Dynasty 19 (Cat. nr. 14), although this piece also includes a seated figure of Maat. It is possible that these decorative engravings of gods on the surface of the bronze indicate the priestly function or nature of the person whom the piece represents. This is certainly the case for at least three priestly figures that I have discussed so far: Cat. nr. 14 (Dyn. 19), Cat. nr. 16 (Dyn. 21-22), and Cat. nr. 18 (Dyn. 22). The priestly status of Cat. nr. 20 remains inconclusive.

Finally, the types of priestly figures rendered during the Third Intermediate Period are similar to those manufactured during the New Kingdom: the adorant (Cat. nrs. 15 and 25 (TIP in general)), the donor (Cat. nrs. 16, 19, 21, 24 and 22 (probably) (all Dyn. 21-22); Cat. nr. 26 (Dyn. 23)), and the performer of cultic ritual (Cat. nrs. 18 and 23 (both Dyn. 22)). However, the supplicant (Cat. nr. 17 (Dyn. 23)) figure is now added to the metalsmith's repertoire[87] and appears to be an innovation of the Twenty-third Dynasty. The supplicant, a figure more commonly rendered in Late Period bronzes,[88] is usually represented as a kneeling man who appears to present himself humbly before a deity. His palms are rendered face down on his lap as he appears to look forward. The supplicant in this group (Cat. nr. 17) may have been produced in the Late Period, but stylistically and epigraphically, he seems closely associated with the bronze kneeling figure of King

[87] As mentioned above, two figures are of uncertain status but are engraved with figures of gods: Cat. nr. 20 and Louvre E 7693, discussed below (Excursus).
[88] For example, Cat. nrs. 130-32, 161, 166, 174, 179, 198, 217, 222, to name a few. See Ch. 7.

Peftjauabastet (Boston MFA 1977.16), which dates to Dynasty 23. The last bronze statue in this Third Intermediate Period corpus, Cat. nr. 20, may also be a priestly figure. It was manufactured within the artistic conventions of royal male statuary and does not reflect any of the priestly figure-types mentioned above or in Chapter 1.3.1. The figure most likely follows the artistic conventions of ancient Egyptian royal statuary, that is, depicted in a striding pose, frontal, with one arm raised, the other arm down, and both hands in a fist. It is included here, however, because its manufacture is very similar to that of several Third Intermediate Period priestess figures and by extension may be a priest, and the engraving of a deity scene on the chest may indicate that the figure in fact represents a priest.

Another figure in this corpus that appears markedly different from those figures produced prior to Dynasty 21 is the elaborately worked bronze statue of Khonsumeh (Cat. nr. 16). While he is classified here as a donor figure, his depiction is somewhat of an innovation and diverges from donor figures produced during the New Kingdom. In the New Kingdom, the two examples of donor figures that have survived are kneeling and hold a figure of a god (theophorus statuettes, Cat. nrs. 3 and 7). Khonsumeh is striding with both arms down, palms facing inward, almost framing the large figure of Osiris modeled in relief on his triangular apron but not quite touching him. This type of striding figure becomes more common in the Greek Period, especially for large-scale works (Cat. nrs. 56 and 58).[89]

[89] See Ch. 8.

Summary Chart of Priestly Bronze Statues -- Third Intermediate Period

Kneeling Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
1. Cat. 22*	Dyn. 21-22		curled wig	*shendyt* kilt	14.5
2. Cat. 25	Dyn. 21-22		bald	sash-kilt	8.1
3. Cat. 19	Dyn. 21-22		close-cropped	sash-kilt	11.8
4. Cat. 24	Dyn. 21-22		bald	sash-kilt	10.2
5. Cat. 21*	Dyn. 22		close-cropped	short kilt	6.3
6. Cat. 23	Dyn. 21-22		bald	sash-kilt	6.8
7. Cat. 18*	Dyn. 22		bald	short kilt	5.2
8. Cat. 17*	Dyn. 23		cch w/ curls	*shendyt* kilt	5.3
9. Cat. 15*	Dyn. 23	Benha or Tell Basta (?)	cch w/ curls	short kilt	5.9
10. Cat. 26*	Dyn. 23		cch w/ curls	short kilt	6.5

Striding Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
11. Cat. 16*	Dyn. 21-22		bald	bag tunic/sash kilt	32

Fragments:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
12. Cat. 20	Dyn. 22	Giza (?)	curled wig	bag tunic/sash kilt	42

Key:

* = inscribed
cch = close-cropped hair

Chapter VI
The Twenty-Fifth Dynasty

While the identification of royal bronze statuary from the Kushite Twenty-fifth Dynasty is possible due to the appearance of specific regalia and dress (Russmann 1974: 25-44), the identification of private Twenty-fifth Dynasty bronze statuary is difficult. At least two publications (Bosse 1936 and Bothmer 1960: 1-20) discuss private statuary from Dynasty 25 to a limited extent; however, most of the figures discussed are manufactured in stone. Josephson and Eldamaty's recent work (1999) on private statuary from Dynasties 25 and 26 housed in the Egyptian Museum, Cairo, is significant for this time period but still only focuses on large, stone statuary. Of note, private stone statuary from this time period mirrored traditional Egyptian artistic conventions.[1] It appears, though, that most of the bronze figures that I have identified as 'priestly' figures from the Kushite Period may, in fact, derive their appearance from bronze statuettes of Kushite kings.[2] These kings adopted traditional aspects of ancient Egyptian royal representation, but added their own practice of elaborate personal ornamentation,[3] and the metalsmiths included this distinctive ornamentation in the representation of small priest figures, especially the kneeling ones (Cat. nrs. 27-8, 30, 32) of this corpus.

[1] For example, several stone figures from the Karnak Cachette, currently in the Egyptian Museum, Cairo: Cairo CG 48601 - 48611 (Josephson & Eldamaty 1999: 1-25, pls. 1-11); several figures of unknown provenance, attributed to Dynasty 25, currently in the Walters Art Gallery: Baltimore WAG 3, 8, 9, and 10 (Bothmer 1960: 3-4, 9-12, pl. 3 (figs. 6-7), pl. 8 (figs. 17-9), pl. 9 (figs. 20-2), pl. 10 (figs. 23-5) all adopt traditional ancient Egyptian artistic conventions: block statues, asymmetrical seated statues, theophorus statues and striding statues with the left leg advanced. This artistic practice, known as 'Archaism,' utilized traditional methods of two- and three-representation utilized during the Old and Middle Kingdoms to produce both royal and non-royal male figures, most notably, the striding male figure with left leg advanced.

[2] For example, Berlin ÄMP 34397 (Hill 2004: 159-60, cat. 19, pl. 36), Copenhagen, Ny Carlsberg Glyptotek 1595 (ibid.: 160, cat. 20, pl. 34), British Museum 63595 (ibid.: 160, cat. 21, pl. 38), Louvre E 25276 (ibid.: 160-61, cat. 22, pl. 33), Berlin ÄMP 34393 (ibid.: 178, cat. 62, pl. 37), New York Art Market 1981 (ibid.: 220, cat. 224, pl. 43), New York, MMA 2002.8 (Ibid.: 226, cat. 243, pl. 35), Paris Art Market 1971 (ibid.: 229, cat. 255, pl. 44).

[3] Kushite kings were often rendered with personal adornments, such as the Kushite neck cord, armlets and bracelets (for example, Copenhagen, Ny Carlsberg Glyptotek 1595 (ibid.: 160, cat. 20, pl. 34) and British Museum 63595 (ibid.: 160, cat. 21, pl. 38)), and their Kushite priestly counterparts, in particular, those in the kneeling pose, wore similar adornments, with the broad collar replacing the royal neck cord. Perhaps the artisans did not render priestly figures with the neck cord because they distinguished the priest's lower status to that of the King; whereas in other periods (the New Kingdom, Third Intermediate Period and Late Period), Kings, noblemen, and others of high office were often represented wearing the broad collar.

6.1 Dating Considerations

Eight bronze figures comprise the proposed Kushite Period corpus,[4] though the exact date for most of these figures is uncertain. Six of the statuettes are quite small and are under 7 cm in height. Two standing figures are large and measure 27 cm. and 66 cm., respectively (Cat. nrs. 34[5] and 33, respectively). Five figures are uninscribed (Cat. nrs. 29-30, 32-4); two may have been inscribed (Cat. nr. 31) or had inscriptions now lost (Cat. nr. 27); and one is inscribed (Cat. nr. 28). Four figures are unprovenanced (Cat. nrs. 28-30, 32), the provenance of two is uncertain (Cat. nrs. 27 and 33), and two are securely provenanced (Cat. nrs. 31 and 34). All of the statues in this small group are dated stylistically to the Twenty-fifth Dynasty based on their similar appearance to royal Kushite Twenty-fifth Dynasty examples and/or non-royal Egyptian parallels manufactured in stone during the Twenty-fifth Dynasty.[6]

6.2 The Twenty-Fifth Dynasty Corpus and Types

6.2.1 Kneeling Figures

Supplicant,[7] Dyn. 25, 6.2 cm. (Cat. nr. 30; Plate 39)

This small, solid-cast figurine is a representation of a kneeling supplicant. Both of the arms remain at the sides and the hands lie face down on the lap. The figure is cast with an uninscribed, square-topped back pillar; the back pillar extends from the back of the toes to the back of the head, and the figure appears to be leaning back. A single tang is cast under the shins. The crude figure differs from the conventional ancient Egyptian style of the 'kneeling priestly figure' in its method of execution because the overall form appears crude and bulky.[8] The priest figure, wearing close-cropped hair, has a rectangular face and a flat skull. It has large, almond-shaped eyes and thickly incised or concave eyebrows. The ears are large, angular and project further than most Egyptian-style priest figures from

[4] Discussed below.
[5] Samos B. 1312 would measure taller had it survived intact.
[6] Parallels are discussed under each description.
[7] New York, MMA 04.2.422; Metropolitan Museum of Art 1898: no. 1422B.
[8] As do the majority of the other figurines in the 25th Dynasty corpus.

the earlier periods.[9] The figure has a large, angular nose, a small, pursed mouth and appears to be gazing upward. Overall, it has a stocky build, with a broad chest, a pronounced paunch and a teardrop navel. The fingers are thickly incised. The figure wears an oddly-shaped kilt that is double-curved on the lap. Two incised lines across the abdomen represent the belt. This kilt is not of ancient Egyptian tradition and appears to me to be unique. At the back, the belt can be seen on the right but it is not visible on the left side. Unlike the small priestly bronzes of earlier periods which have limited adornment, this priestly figure wears three armlets and three bracelets, all thickly incised. The thick, stocky build[10] (i.e., the thick neck, broad chest, rounded shoulders) and the distinctive costume[11] are stylistic conventions of Dynasty 25. The Kushite priestly figure does not appear to wear the same costume as the King, that is, *shendyt* kilt, Kushite cap, double uraeus, Kushite neck cord, but occasionally the bronze priest figure is rendered with armlets and bracelets. The main difference between the rendering of royal Kushite bronzes and this non-royal bronze figure (Cat. nr. 30) is the latter's crude rendering.

Supplicant,[12] Dyn. 25, 4.6 cm. (Cat. nr. 28; Plate 40)

Like the previous figure, Cat. nr. 30, but with slightly fuller facial features, Cat. nr. 28 is a bronze figure of a supplicant housed in the Museo Archaeologico in Florence. The priestly figure kneels with both palms face down on its lap. Unusual on this piece is the presence of the entrance hole under the knees where the molten bronze was poured; this suggests that the tiny figure may have been hollow cast.[13] The piece was cast with a single tang, which has broken off, and a round-topped back pillar where an inscription is located. If my translation is correct, the inscription reads: *Said (by) Sathor, year 2, the one who is established in the heart of the Mayor....*[14] Several facial features differ slightly from the

[9] See Plates: *New Kingdom* and *Third Intermediate Period.*

[10] Cp. the royal figure: Berlin ÄMP 34397 (Hill 2004: 159-60, cat 19, pl. 36).

[11] Cp. the armlets of the following Twenty-fifth Dynasty royal figures: Athens NAM 632 (Hill 2004: 158-59, cat. 17, pl. 29), British Museum 63595 (ibid.: 160, cat. 21, pl. 38), Boston MFA 21.3096 (ibid.: 180, cat. 68, pl. 45).

[12] Florence 8175; unpublished.

[13] Very few, if any, figurines from the priestly bronze corpus had traces of the entrance hole left from casting, the majority of which are solid-cast; therefore, the appearance of an entrance hole may be indicative of a hollow-cast piece.

[14] See App. E, nr. 14.

New York MMA piece (Cat. nr. 30), that is, this priestly figure has a rounded face, with large convex eyes and plastic eyebrows, whereas the Met piece has a rectangular face and concave eyebrows. Similar to Cat. nr. 30, the ears on Cat. nr. 28 project and are placed low on the head. The figure has a large, bulbous nose, small pursed mouth and thick lips. The thick incised line that appears across the brow curves down at the temples to points, and then curves around the ears demarcating the close-cropped hair. The figure also has a broad, slightly modeled chest, but with a narrow waist, a long torso and average-width hips. The large navel is impressed upon the slight paunch. It has average-sized arms and legs and large hands and feet. The fingers are modeled and the toes are incised. The thumbs are not extended, nor are the nails incised. Like its royal counterparts,[15] the figure wears a *shendyt* kilt. The beltless kilt[16] is decorated by diagonal striations from left to right and the front flap is plain. It wears a broad collar, which has two incised lines with cross striations and a lower beaded, punctate fringe.

Supplicant,[17] Dyn. 25, 2.6 cm. (Cat. nr. 29; Plate 41)

The smallest figurine of this corpus also represents a supplicant. Both of the figure's hands are placed palms down on its lap. The muscular, stocky features suggest that it was manufactured during this time period.[18] The figure has a large head with a square face, and it wears close-cropped hair, as indicated by the incised line across the brow. The large, projecting ears are placed low on the head. It has convex eyes but no cosmetic lines, a short, broad nose and a small, pursed mouth with thin lips. Of note is the square chin and thick neck, similar to other figures of this period, more specifically, the non-royal bronze figure, Cat. nr. 28, and the royal figure, Chicago OIM 13954 (Hill 2004: 191, cat. 109, pl. 48). In addition, the body is well-modeled; its broad, tripartite chest is very muscular,

[15] For example, Berlin ÄMP 34397 (Hill 2004: 159-60, cat. 19, pl. 36), Copenhagen, Ny Carlsberg Glyptotek 1595 (ibid.: 160, cat. 20, pl. 34), British Museum 63595 (ibid.: 160, cat. 21, pl. 38), Louvre E 25276 (ibid.: 160-61, cat. 22, pl. 33), Athens NAM 624 (ibid.: 168-69, cat. 36, pl. 41), Berlin ÄMP 34393 (ibid.: 178, cat. 62, pl. 37), Brooklyn 69.73 (ibid.: 181-82, cat. 72, pl. 40), Copenhagen, Ny Carlsberg Glyptotek 605 (ibid.: 192, cat. 113, pl. 32), New York, MMA 2002.8 (Ibid.: 226, cat. 243, pl. 35).

[16] The *shendyt* kilts of the royal figures are belted; see nt. 16. It is not known why a belt is not represented here; however, it may be due to the figure's small size.

[17] Petrie Museum of Egyptian Archaeology, UCL 8248; unpublished.

[18] Cp. the head, face, and neck of the royal figure: Chicago OIM 13954 (Hill 2004: 191, cat. 109, pl. 48) and the modeling of the body of the royal figure Paris: Art Market 1971 (ibid.: 229, cat. 255, pl. 44).

though the figure has a narrow waist and hips. The abdomen is marked by a deep, circular navel. The figure has narrow but well-defined arms and legs. The arms are straight and bend slightly inward at the wrists, causing the body to appear as a large, triangular form. Lastly, the priestly figure wears a short, plain kilt with a thick belt.

Adorant,[19] Dyn. 25, 5.4 cm. (Cat. nr. 32; Plate 42)

This unpublished solid-cast figurine has several stylistic features in common with the previous figure (Cat. nr. 29), that is, the large build, thick neck and full facial area, though it represents an adorant figure rather than a supplicant, since both of the latter's arms are raised before it and the palms face outward. This priestly figurine is cast complete with a square-topped back pillar, which is not inscribed. Possibly due to the figure's small size, the arms are cast flush against the torso rather than disengaged from the body. It may also have been cast with a tang; if so, the tang is hidden by the modern base. This priestly figure has a square face and convex eyes that slant upward. It has incised, irregularly placed eyes and eyebrows, but no cosmetic lines. The ears are also irregularly placed and formed; for example, the right ear is larger than the left ear. The figure has a broad, average-length nose that is straight along the bridge and worn at the tip. The mouth is wide but narrow and slanted. The figure has a full lower lip, a square chin, and a thick neck.[20] It wears close-cropped hair that is decorated with punctate curls around the skull. A straight line is incised thickly across his low brow. Though not as refined, the facial features of this work bears a striking resemblance to those on the famous bronze of King Shabaka (Athens NAM 632),[21] especially in the rendering of the incised eyes, the broad nose, and wide, horizontal mouth.

Also similar to the body type of King Shabaka, Cat. nr. 32 has a thick neck and a large build with a muscular build, a thick, high waist and wide hips. The arms and legs are of average thickness. Conversely, the hands are small and the feet are large. The fingers are incised but the toes are not incised. The figurine has a very slight paunch and a large,

[19] Louvre E 4694.

[20] Further comparanda to the adorant figure, Cat. nr. 32, include the large eyes and broad mouth of the royal figures: Paris Art Market 1971 (Hill 2004: 229, cat. 255, pl. 44) and Hermitage 731 (ibid.: 236-37, cat. 287, pl. 31).

[21] Hill 2004: 158-59, cat. 17, pl. 29.

shallow teardrop navel. It wears an undecorated short kilt with no belt, a broad collar[22] and armlets. The broad collar consists of one incised line and one row beneath it marked by punctate dots. The armlets are represented by two incised lines creating a medium-wide band and the band is decorated by vertical striations. The rounded head, thick, stocky build and costume are stylistic conventions of Dynasty 25.

Kneeling man offering two conical jars,[23] Dyn. 25, 5.5 cm. (Cat. nr. 27; Plate 43)

The last kneeling figure in this group is thought to come from Tell Basta or Benha[24] and represents a type that is new to the non-royal priestly bronze repertoire; however, similar royal figures in bronze of this type are attested from the New Kingdom and Third Intermediate Period,[25] as well as the Kushite Period.[26] Comparable royal Kushite figures represent the King kneeling while offering two *nw* jars cupped in the palms of their hands. The major difference between the royal figures and this non-royal figurine, Cat. nr. 27, is that the latter is offering two conical jars (rather than the globular *nw* jars) with both palms open and the backs of its hands lying flush on the lap. This priestly figure was cast with a square-topped back pillar, which was inscribed though the text did not survive, and a thin, rectangular base. The figurine is performing a cultic act, which qualifies him as a priestly figure; however, it is rendered with a shoulder-length, striated wig, a feature not yet seen on other non-royal bronze figurines of this type[27] nor on royal figures, to my knowledge. The figure is depicted with an ovoid face and full cheeks, a rounded chin and thick neck. It has closely set, convex eyes, natural eyebrows and no cosmetic lines. It is rendered with large, flatly modeled ears, a long, pointed nose, a small, pursed mouth, and thin lips. The full face is mirrored by the husky build. The broad chest is flatly modeled, and on the

[22] See nt. 3.
[23] Antwerp, Museum Vleeshuis, 79.1.45 2/5; Allemant 1878: 13 [59-67]; Génard 1894: 15, nr. 44; De Wit 1959: 34 [91] pl. xii [1st from left]; Depauw 1995: 129 [144] fig. (as from Tell Basta).
[24] The exact provenance is uncertain (Depauw 1995: 129, cat. nr. 144).
[25] For example, MMA 1995.21 (Hill 2004: 150-51, cat. 1, pl. 2), British Museum 64564 (ibid.: 152, cat. 2, pl. 3), British Museum 32747 (ibid.: 156-57, cat. 13, pl. 20).
[26] For example, Louvre E 25276 (ibid.: 160-61, cat. 22, pl. 33), and New York Art Market 1981 (ibid.: 220, cat. 224, pl. 43).
[27] In fact, it may even represent a *nemes* headdress, indicating a king figure; however, a uraeus is not present.

lower abdomen, a shallow, teardrop navel is present. From the rear view, one can see the high, narrow waist and narrow hips. Like priestly figures from earlier periods, it is rendered with thin arms and legs and small hands and feet. The fingers and toes are incised. There is some modeling on the torso that suggests that the figure is wearing a short, plain kilt. There is no belt; however, there is a smooth ridge between the knees that probably represents a kilt. Like other kneeling figures in the Kushite Period group (Cat. nrs. 30 and 32), it is rendered with a broad collar and armlets on the upper arms. The broad collar is marked by three curved bands that are crossed by a vertical, striated pattern forming stylized beads.

6.2.2 Striding Figures

There are three striding figures in the Twenty-fifth Dynasty bronze corpus: Cat. nrs. 31, 33, and 34. Two of these figures represent *sm*-priests (Cat. nrs. 33 and 34) and one represents an ancient Egyptian priest but was rendered in Nubia shortly after the end of the Twenty-fifth Dynasty (Cat. nr. 31). It is included here because it is one of the few extant examples of an ancient Egyptian priest figure in bronze. First, I will discuss the two figures (Cat. nrs. 33 and 34) in the context of what they represent, a *sm*-priest, then a brief discussion of the Egyptian priest figurine from Nubia will follow (Cat. nr. 31).

6.2.2.1 The *Sm*-Priest

The first time that a particular type of priest figure called a *sm*-priest[28] appears in the metalsmith's artistic repertoire in ancient Egypt is during the Twenty-fifth Dynasty (Cat. nrs. 33 (Pl. 44) and 34 (Pl. 45)).[29] Representations of the *sm*-priest figure appeared on tomb walls and funerary stelae as early as the Fourth Dynasty of the Old Kingdom,[30] and possibly even earlier.[31] The *sm*-priest was a member of the royal family, usually the oldest son of the deceased King, and he would traditionally be the successor to the King. In his

[28] Schmitz 1984: 833-36.
[29] To be discussed below, pp. 163-66.
[30] For example, in the offering niche of *Iy-nfr* at Dahshur, Egyptian Museum, Cairo (Smith 1949: pl. 36b).
[31] Leopard skin garments were worn as early as the Second Dynasty of the Early Dynastic Period of ancient Egypt, for example, the male figure on a painted niche-stone from Saqqara (Smith & Simpson 1981: 48-9, fig. 32).

capacity as *sm*-priest, he performed the rites at the King's funeral. His overall appearance makes him easily identifiable. He always wears a kilt with a leopard skin cloak, the latter garment denoting his high status. He is usually clean shaven and may have close-cropped hair or wear a contemporary wig. In two-dimensional scenes he often is depicted performing cultic rituals[32]; however, in three-dimensional bronze sculpture he is depicted simply in the conventional ancient Egyptian pose for males (the striding pose, with left foot advanced, one arm down and one arm bent), and wearing the distinctive leopard skin cloak. The reasons for this are unclear, but they may have to do with the technical aspects of producing the pieces in question. Of the five[33] total surviving metal *sm*-priest figures from all periods overall, three are large-scale, hollow-cast works (Cat. nrs. 33-4, 43). Technological processes may not have been advanced enough during the Third Intermediate Period for these large figures to be depicted performing a specific ritual act. The more likely reason may be that these large figures, in keeping with royal conventions, were individuals of higher status than the owners of most of the smaller priestly figures. In other words, the Egyptian *sm*-priests in bronze may, in fact, represent noblemen (princes, royalty) and not just private individuals.

Sm-priest, 'Brother of Pashasu,'[34] Dyn. 25, 66 cm. (Cat. nr. 33; Plate 44)

This large, striding bronze figure, formerly from the Posno Collection and now in the Louvre, has several qualities similar to the striding bronze figure of Pashasu (Louvre E 7693); thus, sometimes it has been referred to as the 'Brother of Pashasu,' since it is uninscribed. Both statues have similar body types, detailed modeling, facial features and light bronze coloring, all of which may indicate that the two works originally came from the same provenance, although that provenance is presently unknown. Both are said to be from a miscellaneous find at Mit Rahina (PM III^2: 869) were purchased by the Louvre from the same collection. The two statues differ, however, in that the 'Brother of Pashasu' is

[32] For example, the two-dimensional *sm*-priest figures in TT 100, Tomb of Rekhmire (Davies 1943: 76-7, 79, pl. CVII) and the royal tomb of Seti I (Hornung, *et al.* 1991: pl. 97-8).

[33] Cat. nrs. 33 and 34, probably manufactured during the Kushite Period, Dynasty 25. Three *sm*-priest statuettes, Cat. nrs. 43, 49 and 55, date to Dynasty 26 of the Late Period.

[34] Louvre E 7692; Fechheimer 1921: 105; Bosse 1936a: nrs. 17, 18; Roeder 1956: 300 [§366, b] (bib.); Michalowski 1968: 593; PM III^2: 869 (bib.) (as from Mit Rahina); Ziegler 1996: 35; Berlandini 1998: 13.

rendered wearing a very faint leopard skin cloak denoting his priestly status, which I will soon discuss in detail.

This rather large bronze work (Cat. nr. 33) is a striding *sm*-priest figure that is depicted with the left leg advanced, left arm raised, and right arm hanging down at the right side.[35] Of interest, the positioning of the arms is opposite that of Pashasu's, thus they are not an exact parallel to each other but very close. In addition, Cat. nr. 33 is constructed similarly to the bronze figure of Pashasu, that is, it was built in pieces that were subsequently attached. Curiously, there are several small rectangular mending patches on various areas of the body of Cat. nr. 33. There are bronze rectangular patches on the left trapezium, under the left elbow, and left leg, the latter of which is jutting out currently. The large rectangular patch on the lower back/buttocks region is missing, thereby revealing an inner portion of the hollow-cast bronze. The sand core is still present.

The 'Brother of Pashasu' has an ovoid face, detailed by large, concave eyes and sunk relief eyebrows,[36] but no cosmetic lines. His long nose has a broad tip, below which are nostril holes and a slight philtrum with a defined naso-labial fold. His mouth is small and pursed, with thick lips. The rounded, short wig has modeled curls and is further worked with incised lines. The figure is cast with a thick neck and large build, a muscular chest (detailed with plastic nipples), and muscular arms and legs, especially the calves. Much of the musculature is further realistically modeled, showing tendons and cartilage. The figure has a low, narrow waist, narrow hips and a large, shallow teardrop navel. The hands and feet are detailed with plastic fingers and toes. The hands are fisted and the thumbs are extended.

The large, striding bronze figure wears a short decorated kilt, worn low on the hips. The kilt is diagonally striated on the two front, curved flaps and vertically striated on the back. There is a smooth area between these two flaps. The thick belt is tied in a knot on the front and the end of the tie points upward to the left of the figure proper. It is rendered with a detailed, beaded broad collar that is better preserved on the front of the chest than on the upper back. Significant to note is the leopard skin cloak that is lightly

[35] Some royal parallels in pose include: Boston, MFA 1970.443 (ibid.: 180, cat. 69, pl. 42), Paris Art Market 1971 (ibid.: 229, cat. 255, pl. 44).
[36] These features were most likely inlaid in antiquity.

incised on the front of the body. The leopard head was not rendered on this work, though the paws with four pointed nails are represented, incised with a single line. The cloak is also rendered with a single line and appears to lie over the left shoulder, coming from under the broad collar, and wrap across the chest to the right side of the body. The cloak is framed by a chevron pattern and circular incisions represent the spots of the leopard. The leopard skin appears to have been tucked under the kilt, as its paw is lightly incised on the front plain panel of the curved-flapped kilt. The same chevron pattern appears as the hem of the cloak. Though this statue is not inscribed, it clearly represents a *sm*-priest because he wears the distinctive leopard skin cloak. This statue was manufactured during the Twenty-fifth Dynasty as it displays some Kushite influence in physiognomy, musculature and pose.

Sm-priest,[37] Dyn. 25, 27 cm. (Cat. nr. 34; Plate 45)

This *sm*-priest figure uncovered from a pit in the precinct of the Temple of Hera at Samos Island, Greece is a hollow-cast statue (sand core intact) cast in a very light bronze alloy. The arms were manufactured separately, from shoulder sockets to hands and the upper arms fit onto the torso like puzzle pieces, with very faint indented joins. The left fist is perforated, 1.1 cm. wide, for the insertion of a staff. Its pose, left arm bent and right arm hanging to the right side,[38] is identical to that of 'the Brother of Pashasu' and it has a similar muscular body type. The majority of the figure is intact; the head, the right hand, and the lower legs are missing. The shoulders, torso, and arms are preserved. The arms had broken off and were reattached by conservators. The right arm is placed down to his side and the left arm is bent forward at the elbow. The left hand is in a clenched fist with traces of gold leaf on the left wrist. The figure is clearly in the striding position, with the left leg advanced.

Overall, this striding *sm*-priest has a large build with a broad, tripartite chest, muscular shoulders and arms, a low, average-width waist and average-width hips. His chest is modeled high but, unlike the two previous examples, the nipples are not indicated.

[37] Samos B. 1312; Jantzen 1972: 7, Taf. 1-2; Homann-Wedeking 1964: 77-87; id. 1964: 220-31; Brown 1974: 72.

[38] See. nt. 36 for royal parallels to this pose.

The tendons of the forearms and the abdominal muscles are modeled as well as the fingers, which have incised fingernails. His flat abdomen has a slightly indented, teardrop navel. The *sm*-priest wears a leopard skin on his back that extends over his left shoulder and ends with a small leopard head on the front left side of his chest. Unlike the leopard skin on Cat. nr. 33, the leopard skin is modeled. The former example is incised. The leopards' left forepaw wraps around the priest's left rib cage; the right forepaw wraps around the right rib cage. The left hind paw clings to the back of the priest's left thigh and the right hind paw wraps to the front of the right thigh. A kilt is worn underneath the leopard skin but the length of the kilt is uncertain. The right lower leg, Samos B 1525, was excavated and did not have a trace of the kilt.[39] The kilt has a narrow apron down the front, a wide belt, and a slight buckle. A necklace and sash, both decorated by short, haphazard incised lines, are also worn under the leopard skin. The fur of the leopard is also represented by short, haphazard incised lines. The necklace is more like an extension of the sash rather than a true broad collar as it is decorated with the same haphazard incised lines. The sash is not inscribed, which is a common area for inscriptions, nor are any other areas of the body inscribed.

This *sm*-priest statue from Samos Island is an extremely important work for chronological studies relating to the interconnections and trade between ancient Egypt and Greece. As mentioned in Chapter 2.3.2, this Samos bronze was found by the Deutsches Ärchäologisches Institut in 1961 in a deposit dating to the late Seventh to early Sixth Centuries B.C., within a find that contained a high percentage of Egyptian and Syrian imports. The excavators considered the late 7th/early 6th C. BC. date from the archaeological context.[40] Because of its distinctive features, the Samos bronze can aid in dating similar unprovenanced bronze statues; for example, it has several features in common with the 'Brother of Pashasu' (Cat. nr. 33) in method and technique of manufacture, medium (the light bronze alloy), and the strong physical and stylistic parallels with one another, strongly suggesting that these two pieces are linked. The Samos bronze may then provide a chronological anchor for the bronze statue of the 'Brother of Pashasu'

[39] Jantzen 1972: 9, Taf. 4. Therefore, the kilt was either short or knee-length.
[40] Details of the archaeological context were not published. Unpublished notes from the DÄI revealed very little.

in the Louvre.

6.2.2.2 The Striding Adorant from Nubia

In the literature, I uncovered only one ancient Egyptian priestly bronze figure excavated in Nubia; however, there were probably more. This figure dates to the Napatan Period and was not manufactured within the date parameters of this study; however, I believe that the figure is significant for this study since it represents an Egyptian priestly figure. It shows a blend of Kushite and Egyptian elements (to be discussed) and it is significant here because it is the first striding adorant figurine of the entire priestly bronze corpus.

Striding adorant,[41] Napatan Period, 7 cm. (Cat. nr. 31; Plate 46)

This bronze figurine, excavated from Temple T at Kawa, Sudan (see Chapter 2.3.2), introduces a new type of priestly figure into the metalsmith's repertoire: the striding adorant figure. The solid-cast piece is in fair condition, although the left wrist and hand are missing. It is cast on a rectangular base, 2.7 cm. x 1.1 cm. x .3 cm. It may have had an inscription on the front of the kilt, but this area is now worn and corroded. It appears as if some Hieroglyphic signs were deliberately mutilated. This striding priestly figure has his left leg advanced and both arms, bent at the elbows, raised in adoration. The priest is depicted with close-cropped hair and an ovoid face with rounded, delicate facial features. Most of the features are worn. His face is crafted with concave eyes and natural eyebrows, large, angled, projecting ears, a short nose with a broad tip, and a small mouth with thin lips. The chin is rounded and the neck rather thick. In contrast to the other figures in the Dynasty 25 group, he has a slim build, with a slender chest, a high narrow waist, and narrow hips. The chest is modeled high on the torso and is slight. The figure has a small, punctate navel on its flat abdomen, thin arms and legs and small hands and feet. The fingers and toes are worn and may have been incised. It dons a long, smooth kilt with a thin belt. Like the Dynasty 25 bronzes in this study, it wears armlets and anklets, though it does not wear a broad collar or necklace. One bronze figure of a Kushite king

[41] Oxford, Ashmolean Museum 1932.829; Griffith 1932; Macadam 1955: 143, pl. LXXVIId; *Ashmolean Report* 1932: 11-2.

hints at this pose,[42] but it is not an exact parallel.

6.3 Discussion

None of the figures in the Dynasty 25 corpus has been tested for composition. According to visual analysis, I consider these eight figures to be made of bronze. At present there are no studies that suggest bronzes from this period differ from those manufactured during contemporary Egyptian periods, as this Dynasty overlaps with Dynasties 23, 24 and the first part of Dynasty 26. Of note, the pieces that I believe to belong to this period are either very small (Cat. nrs. 27-31) or very large (Cat. nrs. 33-4). Continuing with the innovative manufacturing techniques of the late Third Intermediate Period,[43] large amounts of lead were added (most likely) to the copper alloy to produce such large statuary as Cat. nr. 33 (66 cm. tall) and Cat. nr. 34 (27 cm. tall (torso only)). The legs and head if attached, of course, would make Cat. nr. 34 much taller. A high lead content was definitely necessary for these two statues to have survived in their present state.

Metalsmiths utilized both hollow and solid casting methods to manufacture bronze statuary during the Twenty-fifth Dynasty. Five statuettes in this group were quite small and solid cast (Cat. nrs. 27, 29-32); two figures were large-scale and hollow cast (Cat. nrs. 33-4). One small-scale figure may have been hollow cast (Cat. nr. 28).[44] Two figurines were cast with their own rectangular base (Cat. nrs. 27 and 31). Four statuettes were cast with a back pillar (Cat. nrs. 27-8, 30, 32), all of which were square-topped, except for the back pillar of Cat. nr. 28, which was slightly rounded at the edges. All of the statues and statuettes were manufactured with tangs, except for Cat. nrs. 29 and 31. For the small-scale figurines that were cast with tangs, a single tang was located either under the knees or shins. Both feet of the two large figures (Cat. nrs. 33-4) were cast with tangs. At present, the tang is missing on Cat. nrs. 27-8. On Cat. nrs. 30 and 32, the tang was permanently attached to a base and could not be measured.

[42] British Museum 63594, a striding royal figure with arms bent at the elbows (Hill 2004: 211, cat. 190, pl. 47). The left hand holds a small figure of Maat, the right hand is raised with the palm facing outward. Interestingly, this figure was also excavated from Temple T at Kawa, according to Hill (ibid.: 211).
[43] See Ch. 2.3.1.
[44] See pp. 158-59.

The quality of workmanship of this group of bronzes ranges from good to fair, with some correlation directly related to size. The majority of the small, kneeling figurines were rendered crudely, and are much less refined than their royal kneeling counterparts, such as the examples of Shabaka (?)[45] and Taharqa,[46] which date to the Twenty-fifth Dynasty. The facial features of Cat. nrs. 28 and 32 appear angular in contrast to the smooth modeling of the faces of Shabaka and Taharqa.[47] This is most likely due to the small size of the kneeling priest figurines because there is a smaller working surface.[48] Furthermore, the bodies of the priestly figures (Cat. nrs. 28 and 32) appear bulky and malformed. This may be due to a desire to produce them quickly for their intended purpose, which was probably for internment with a burial or as a votive offering in a temple. It is clear that the two large bronze statues (Cat. nrs. 33-4) in this corpus were of good quality and were probably produced in royal workshops.[49] Traces of gold leaf were found on two figures only, Cat. nrs. 31 and 34. I found sporadic traces of gold leaf on the overall surface of Cat. nr. 31 and remains of gold leaf on the left wrist of Cat. nr. 34. None of the statue(tte)s in this group was inlaid with metal or stone; although one figure was most likely originally embellished with inlay (Cat. nr. 33), as the eyebrows and eyes are concave. Since Cat. nr. 33 is such a large statue (66 cm.) and large statues of priestly individuals had been inlaid in other periods,[50] it is most likely that this figure originally had inlays to give the face a lifelike appearance. No trace of inlays remain, however.

Stylistically, the bronze statues and statuettes in this group may be compared to several royal Kushite bronze statues, in physiognomy, musculature, pose, and personal adornment. Specific parallels have been discussed within each individual description.[51]

[45] Hermitage Museum 731; Hill 2004: 236-7, cat. 287, pl. 31.

[46] Copenhagen, Ny Carlsberg Glyptotek 1595 (ibid.: 160, cat. 20, pl. 34); Louvre E 25276 (ibid.: 160-61, cat. 22, pl. 33).

[47] Ibid.

[48] These two priestly figures are 4.6 cm. and 5.4 cm., respectively. The royal pieces in nt. 73 are larger, 18.5 cm., 14 cm. and 11 cm. respectively.

[49] Cat. nr. 33 is relatively intact, despite its current condition. The surface is somewhat dull and one patch is missing and has left a hole on the back. The surface of Cat. nr. 34 is relatively corroded and has several breaks and holes.

[50] E.g., Khonsumeh, Berlin ÄMP 23732 (Dyn. 21-2), British Museum EA 22784 (Dyn. 21-22), Pashasu, Louvre E 7693 (Dyn. 23), in addition to the numerous large-scale priestess figures of the Third Intermediate Period and Late Period. See Ch. 5, nt. 79.

[51] For parallels I relied heavily on the information provided by M. Hill (2004), E.R. Russmann (1974), and Josephson and Eldamaty (1999).

The method employed, stylistic comparison, was necessary because none of the small figurines listed in this section, with the exception of Cat. nr. 31, had a provenance. Paralleling many of the royal Kushite bronzes, all of the examples in this Dynasty 25 corpus have a full face with rounded facial features[52]: large eyes, rounded noses, full cheeks, and rounded chins. Some figurines have a pronounced naso-labial fold (Cat. nrs. 28, 30, 32), others have a subtle one (Cat. nr. 33). Most of these small-scale figures have thick necks, broad chests and thick abdomens that are seen on many royal Kushite bronzes.[53] Attention is given to musculature by the sculptor; this may especially be seen on Cat. nrs. 29 and 33. These two bronze statues are very similar in pose to several striding royal Kushite figures.[54] Such strong parallels cannot be an accident; rather, they reflect the ancient Egyptian artistic tradition extending to private Kushite statuary, as well. Furthermore, Twenty-fifth Dynasty metalsmiths rendered their royal figures with elaborate personal adornment, which is paralleled also in the rendering of the priestly bronzes.

For the corpus of Twenty-fifth Dynasty bronzes representing priests, the costume is fairly consistent. Following earlier iconographic conventions, the priestly figures wear three types of dress: the plain, short kilt (Cat. nrs. 27, 29, 32-4), the *shendyt* kilt (Cat. nr. 28), and the long kilt (Cat. nr. 31). The plain short kilt seems to have been the predominant style of dress for priestly bronzes at this time. One kilt was oddly fashioned into two convex flaps on the lap (Cat. nr. 30); this is a unique type, unless the craftsman was attempting to render a wraparound kilt that has two curves on the front. The long kilt (Cat. nr. 31), which reflects a length preferred for priestly figures during the New Kingdom[55] but without the triangular apron, clearly shows a lingering Egyptianizing style that continued into the Napatan Period. Three figures in this group were rendered wearing a broad collar with various patterns (Cat. nrs. 27-8, 32). Four figurines wear armlets (Cat. nrs. 27, 30-2); one wears bracelets (Cat. nr. 30); and one wears anklets (Cat. nr. 31). This

[52] Especially Cat. nr. 31.

[53] Cp. Athens, NAM 624 (Hill 2004: 168-69, cat 36, pl. 41), Berlin, ÄMP 34393 (ibid.: 178, cat. 62, pl. 37), Brooklyn 69.73 (ibid.: 181-82, cat. 72, pl. 40).

[54] Boston, MFA 1970.443 (ibid.: 180, cat. 69, pl. 42), Paris Art Market 1971 (ibid.: 229, cat. 255, pl. 44), Hermitage Museum 731 (ibid.: 236-37, cat. 287, pl. 31). This type of striding figure, with one arm down and the other arm bent, is unprecedented in the bronze artistic record of non-royal figures, with the exception of Pashasu (Dyn. 23).

[55] Some New Kingdom bronzes were rendered with shin-length kilts, for example, Cat. nrs. 6 and 10. See Chapter 4.

is the first occurrence of anklets in the artistic record of priestly bronze figures. In general, it is difficult to identify priestly figurines manufactured during the Twenty-fifth Dynasty based on dress alone. If these figurines are accurately dated to this time period, the likely conclusion would be that royal figures were consistently rendered wearing *shendyt* kilts,[56] whereas, priestly bronzes in similar pose were consistently rendered wearing short, plain kilts (Cat. nrs. 27, 29-30, 32-3). This may indicate that there was a division of social status by dress that proscribed that non-royal figures could not be represented wearing the *shendyt* kilt,[57] This Twenty-fifth Dynasty artistic convention differs from earlier and later periods because many priestly figures have been rendered wearing the *shendyt* kilt; for example, Cat. nrs. 4 and 12 (both New Kingdom), Cat. nrs. 17 and 22 (both Third Intermediate Period), and several examples from the Late Period.[58]

Finally, the *sm*-priest's leopard skin cloak[59] is first seen on ancient Egyptian bronze figures during the Twenty-fifth Dynasty (Cat. nrs. 33-4). The outline of the leopard skin garment has a specific pattern in the bronze examples. The skin covers the back of the male figure, the leopard's head lies over the left shoulder, and the paws appear to wrap around the individual just under the rib cage and on either side of the thighs. On Cat. nr. 33, the pattern is incised and at present is very faint.[60] The leopard skin cloak on Cat. nr. 34 is modeled, very detailed, and parallels the pattern of the Louvre example.

There are inscriptions on the back pillars of two bronze kneeling figures in this group (Cat. nr. 27 and 28), though, the inscription on Cat. nr. 27 did not survive. The back pillar of one figurine, Cat. nr. 32, was left blank. The text of Cat. nr. 28 reads: *S3t-Hrt dd (hsb) h3t 2 hpp mn ib n h3ty-c* ..., or "Said (by) Sathor, year 2, the one who is established in the heart of the Mayor...."[61] This text does not follow any established or

[56] See above, nt.3. See also, for examples, Hill 2004: Cat. nrs. 19-22, 36, 62, 69, 72, 113, 243, 255, 287, Pls. 31-8, 40-2, 44.
[57] The exception is Cat. nr. 28.
[58] For example: Cat. nrs. 35, 42, 82, 100, 117, 121, 167-70. See Ch. 7.
[59] Störk 1979: 1006-7. For more information on cloaks, see Vogelsang-Eastwood 1993: 155-68, esp. fig. 9:12. A few more examples were manufactured during the Late Period: Cat. nrs. 49, 55 and 143. See Ch. 7.
[60] It was not possible to photograph the cloak as it is a very faint outline but the image can be seen when examining the statue very closely.
[61] See App. E, nr. 14.

formulaic pattern for these types of figures.[62] Since it is the only extant text, no conclusions may be drawn for texts of priestly figures manufactured during the Twenty-fifth Dynasty.

Metalsmiths during the Twenty-fifth Dynasty continued to produce the traditional types of figures representing priests. The three main figure-types of priests that were rendered at this time were the supplicant (Cat. nrs. 28-30), the adorant (Cat. nrs. 31-2), and the performer of cultic ritual (Cat. nr. 27). These figures follow the artistic tradition of casting various priestly figure types that were produced in earlier periods (New Kingdom-Third Intermediate Period); the physical features of the Twenty-fifth Dynasty priestly figure, however, reflect some influence from the Kushite influence on Egyptian art, such as, the rounded head, full facial features, and stocky build. Furthermore, the tendency for elaborate costume also reflects Kushite influence.[63] Interestingly, the 'supplicant' figure[64] becomes a common subject in the Twenty-fifth Dynasty and the form proliferates in the Late Period.[65]

For the first time in the artistic record of ancient Egypt, *sm*-priest figures in bronze were produced. These figures (Cat. nrs. 33-4) may have been produced by royal workshops, considering their large size. They do not follow the conventions of priestly bronze figure production; in other words, they do not parallel any of the common figure-types outlined in Chapter 1.3.1. Rather, they parallel the artistic conventions of royal statuary and include an iconographic marker, the leopard skin cloak that denotes its priestly status. Unfortunately, the two Twenty-fifth Dynasty bronze *sm*-priests were not inscribed, so it is impossible to know who, in fact, they represented. As such, Cat. nrs. 33 and 34 remain anonymous priest figures.

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[62] See Ch. 2.3.4.

[63] For example, the physiognomy and costume of the bronze figure of Shabaka (Athens, NAM 632; Hill 2004: 158-59, cat. 17, pl. 29).

[64] Only one supplicant figure may be attributable to the Third Intermediate Period (Cat. nr. 17); see Ch. 5. Three supplicant figures from the Twenty-fifth Dynasty survived and more figures of this type were likely produced.

[65] See Ch. 5, nt. 87. See also Ch. 7.

Summary Chart of Priestly Bronze Statues -- The Twenty-Fifth Dynasty

Kneeling Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
1. Cat. 30	Dyn. 25		close-cropped	short kilt	6.2
2. Cat. 28*	Dyn. 25		close-cropped	*shendyt* kilt	4.6
3. Cat. 29	Dyn. 25		close-cropped	short kilt	2.6
4. Cat. 32	Dyn. 25		cch w/ curls	short kilt	5.4
5. Cat. 27*	Dyn. 25	Benha or Tell Basta (?)	short wig	short kilt	5.5

Striding Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
6. Cat. 33	Dyn. 25	Mit Rahina	curled wig	short kilt/ leopard skin cloak	66
7. Cat. 34	Dyn. 25	Samos	close-cropped	knee-lgth kilt (?)/ leopard skin cloak	27 (torso)

Priestly Bronze Statues -- Post-Dynasty 25

Striding Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
8. Cat. 31	Napatan	Kawa	bald	shin-length kilt	7

Key:

* = inscribed

Chapter VII
The Late Period

Chapter 7 is divided into three main parts: Part I: Dynasty 26 (664 - 526 BC); Part II: Dynasty 27 through 31 (525 - 332 BC); and Part III: Dynasty 26 through the Ptolemaic Period (664 - ca. 30 BC). Part I is comprised of Late Period priestly bronze figures that are securely attributable to Dynasty 26. Part II discusses Late Period bronzes that cannot be securely attributed to a specific dynasty. Rather, they are grouped by the fact that they are provenanced from known Late Period sites (particularly Dynasties 27 through 31). Part III consists of a typology of uninscribed and unprovenanced priestly bronzes figures. Their specific dynasty cannot be ascertained, though figures such as these were manufactured during both the Late Period and the Ptolemaic Period, more specifically, between the end of the Late Period and the early Ptolemaic Period.

7.1 Dating Considerations

As expected, the majority of known priestly bronze figures were manufactured during the Late Period. In the present study, 237 figures of the total 285 priestly bronzes (83%) date to this period. Twenty-one figures may be dated to either Dynasty 26 (Part I) or Dynasties 27-31 (Part II) by style, provenance or both. Of the nine figures dated to Dynasty 26 in Part I, three are kneeling figures (Cat. nrs. 36-7, 48), one is semi-prostrate (Cat. nr. 35), and five are striding figures (Cat. nrs. 43, 49, 53-5). All are hollow cast except for Cat. nrs. 36 and 48, which are solid cast. Two figures from Dynasty 26 have a definite provenance (Cat. nrs. 54-5); the remaining figures have either questionable (Cat. nr. 36 and 53) or no provenance (Cat. nrs. 35, 37, 43, 48-9). Seven of the nine Dynasty 26 figures are inscribed (Cat. nrs. 35, 37, 43, 48-9, 53, 55). These inscriptions were instrumental in dating the statues to Dynasty 26, especially those pieces inscribed with the cartouche of a king (Cat. nrs. 37, 43, 55). Six figures were inscribed with a personal name originating or continuing in the Late Period: Haremhab (Cat. nr. 35), Harbes (Cat. nr. 37), Khonsuirdas (Cat. nr. 43), Psamtik (Cat. nr. 48), Padiamun (Cat. nr. 53), and Ayhat (Cat. nr. 55). In all, inscriptions, stylistic details, provenance and manufacturing

techniques were considered when dating these figures to Dynasty 26.

The twelve figures assigned to Dynasties 27-31 (Part II) have a location of origin or probable location of origin. The records utilized to include these pieces in this section are: excavation reports (Cat. nrs. 50-2), museum publications (Cat. nrs. 38-40) and museum computer databases (Cat. nrs. 41-2, 44-7). All of the pieces are under 10 cm. tall with the exception of Cat. nr. 42, which is 27.8 cm. tall. None of the pieces in this group is inscribed and, thus, are discussed and considered in this section only because they have a location of origin or probable location of origin. The remaining bronze figures (216 of 285 or 76%) are unprovenanced; they are organized and discussed below in a typology to attest to the wide variety of priestly figure-types produced during the Late Period.

7.2 The Late Period Corpus and Types

7.2.1 PART I: DYNASTY 26 (664 - 526 BC)

For the most part, the nine figures in Part I[1] are attributable to Dynasty 26 based on their inscriptions and stylistic similarities to stone sculpture of the same period. The are arranged according to type of figure with further discussion of the texts that date them to this dynasty. Furthermore, many of the large figures have been discussed in the scholarly literature and provide evidence for their attribution to Dynasty 26.

7.2.1.1 Kneeling Figures

Adorant,[2] Dyn. 26, 6.3 cm. (Cat. nr. 48; Plate 47)

This small, solid-cast figurine represents a kneeling adorant. Both of his arms are bent at the elbows; the hands are raised with the palms facing outward. He is cast with a single tang under the shins and a square-topped back pillar, which is inscribed with the personal name, Psamtik. The inscription reads: *(May) Neith (give life to) Psamtik, son (of) Hapep.*[3] The name 'Psamtik' assists in dating the piece to the Twenty-sixth Dynasty. The adorant wears close-cropped hair and has an ovoid face. His small, almond-shaped eyes

[1] Discussed below.

[2] Munich, ÄS 6039; Spiegelberg 1930a: 73-4, pl. xix [3]; Müller & Wildung 1976: 233, Abb. 9; Wildung 1980: 33 fig. [right]; Müller 1989: 7-8, Abb. 12 [a,b].

[3] See App. E, nr. 19.

are topped by plastically formed eyebrows, which appear horizontally across the brow and curve downward at the ends. Both eyes and eyebrows are outlined by thin, incised lines. He has large, well-formed ears; the right ear projects slightly farther than the left. The end of the long, straight nose spreads broadly and a philtrum is present. His small, pursed mouth appears upturned, as if with a smile. He has a rounded chin and a narrow neck. Overall, the adorant has a large build, with a flatly modeled broad chest, a high, narrow waist, a flat abdomen and a deep, punctate navel. He has thin arms and legs, with average-size hands and small feet. He wears a short kilt marked by thick, vertical striations and a narrow belt. Especially noteworthy is the name of the dedicant, Psamtik son of Hapep, and the serene rendering of the face (with the above-mentioned apparent 'smile') that together indicate a Dynasty 26 date for this work.

Harbes,[4] Dyn. 26, 11.5 cm. (r. of Psamtik I) (Cat. nr. 37; Plate 48)

There are a few examples from earlier periods in the present study[5] that parallel the figure-type in which this statuette of Harbes is rendered. Harbes is depicted kneeling with both arms raised before him, parallel to his lap, the palms facing each other. This figure, like the earlier figures (Cat. nrs. 2, 19, 24), was probably part of a composite group scene that included either a separately manufactured god(dess?) or a naos (with a god inside), which explains the position of the hands. Harbes, in the guise of a donor, is rendered in a style that is "characteristic of the transition from the Kushite to the Saïte Dynasty" (Russmann 1969-70: 158). His rounded facial features, face shape and thick neck with a flattened nape parallel Nubian rendering, such as that of the striding adorant (Cat. nr. 31), though in contrast Harbes is finely rendered. He has large, thickly incised, almond-shaped eyes, and thin, horizontally-incised eyebrows. His long nose terminates with broad nostrils and the small mouth extends the length of the base of the nose, with a full lower lip. His cheeks are full; his ears are somewhat small for his head and they project outward. His rounded chin is rather small against the thick, full neck. The shoulders continue the line of the neck in a sloped fashion, though the chest is broad. The pectoral muscles are

[4] Brooklyn Museum of Art 37.360E; New York Historical Society 1915: 55, no. 874; Russmann 1969-70: 157-59, figs. 8-12.
[5] For example, Cat. nr. 2 (NK), Cat. nrs. 19 and 24 (TIP), and possibly Cat. nr. 22 (TIP).

well-modeled, the torso is long, and the hips are narrow. The circular navel is shallow and wide. The arms and legs are long and narrow, and the fingers and toes are thickly incised. Harbes wears a striated, *shendyt* kilt with a broad belt on which an inscription identifies him : *May (?) give life, health, joyfulness to the Lord of the Head of Servants, Harbes, son (of) Peftjaushu.*[6] According to Russmann (1969-70: 158 and nt. 55), Harbes was an official who lived during the 25th/26th Dynasty transition period; several figures of him exist including relief decoration from his chapel at Giza. Russmann states (Ibid.: 159, nt. 56), one hallmark of this transitional period is the head shape: "the shaven skull, though high and well-arched, continues at the back into a pronounced bulge; the facial features appearing more 'Kushite' than that of the king."

Priest kneeling on right knee, offering Maat,[7] Dyn. 26, 11.8 cm. (Cat. nr. 36; Plate 49)

This figure of a priest offering a seated image of Maat is unusual in that the priest kneels on his right knee only instead of both knees. This pose is unique in ancient Egyptian bronze sculpture.[8] The uninscribed, solid-cast priest has a serene countenance, with large, convex eyes set below straight, plastic eyebrows. His large, projecting ears are well-formed and include 'drill' holes representing nostrils. His long, straight nose terminates with a rounded, bulbous tip and the broad mouth, though straight, is slightly upturned with full lips. His square chin emphasizes his rectangular-shaped head; it seems as if the artist was attempting to produce a representation of an individual. The surface of his close-cropped hair is marked by an incised line that curves slightly forward at the forehead. The line then is pointed at the temples and continues around the neck. The hair surface appears to have been colored brown. His broad shoulders support his well-defined

[6] De Meulenaere first identified this figure as Harbes (Russmann 1969-70: 157, nt. 54). See App. E, nr. 16.
[7] Bologna, Museo Civico Archeologico, KS 1851; Kminek-Szedlo 1895: 161, cat. nr. 1851; Curto 1961: 118-19, cat. nr. 209; Bresciani 1975: 69-70, tav. 45; Pernigotti 1991: 49-50, cat. nr. 30; id. 1994: 118, fig. [right]; Davoli 1999: 162, cat. nr. 26; Picchi 2001: 207, cat nr. 4.
[8] There is one extant figure in stone with this pose located in the Kestnermuseum, Hannover, s.n.; however, both of the hands are on the lap (Bosse 1936: 25, nr. 41, Tf. X f; Dyn. 25/26). Examples exist of a related pose in stone: the asymmetrical seated figure, for example, CG 48603 (Josephson & Eldamaty 1999: pl. 3), CG 48606 (ibid.: pl. 6) (both Dyn. 25), and CG 48631 (ibid.: pl. 31) (Dyn. 26); however, none of these figures is offering a god (theophorous).

chest and thick torso. His arms and legs are muscular; his hands are large and his feet small. His slight paunch is marked by a large, deeply carved, teardrop navel. Below the navel is a short, striated kilt, held around the thick waist by a narrow belt. The kilt wraps around from the right. The wrap is indicated by two thickly incised lines that appear on the lap in an upside-down Y fashion. The striations on the main portion of the kilt run vertically; the striations on the front flap of the kilt run horizontally. The overall surface of the kilt appears to have been treated, resulting in a darkening of the surface. Silver leaf inlay was used to decorate Maat's hair, eyes, and broad collar. The serene, almost smiling face and the innovative pose suggest to me a Late Period, Dynasty 26 date.

7.2.1.2 Semi-Prostrate Figures

Haremhab, in an attitude of adoration,[9] Dyn. 26, 14 cm. (Cat. nr. 35; Plate 50)

This bronze figure is a representation of a man in a semi-prostrate pose, kneeling on the left knee and balancing on the outstretched right leg, with both arms raised in adoration. This composition is quite unique. Other semi-prostrate figures in stone have survived[10]; however, none is in this priestly attitude of worship. The arms are bent at the elbows and the hands face forward with palms down. The figure is represented wearing close-cropped hair and a short kilt with a front flap. The front flap is inscribed with the individual's name and the name of a patron goddess: *Haremhab, honored by Neith, mistress of Sais.*[11] Haremhab has a broad, ovoid face with full jowls, and a slight bulge at the base of the neck adds a bit of realism. A faint, incised line at the brow and nape of the neck marks the boundary of his hairstyle. His head exhibits a remarkable degree of realistic modulation around the skull; a natural brow introduces the face. Just beneath the brow are narrow, concave eyes that may once have been inlaid but are now bare. The broad, flat nose is detailed by 'drilled' nostril holes, as in the previous example (Cat. nr. 36). A narrow, incised slit represents the mouth. The well-formed ears are large but do not project, as they

[9] Athens, NAM 1179; Müller 1955: 221, no. 1, pl. xxxi.
[10] For example, CG 42197 (Bosse 1936: 57, nr. 152, Tf. VIII d; Osorkon III, Dyn. 23), though this figure and similar figures are rendered semi-prostrate in the act of launching a barque. Cat. nr. 35 is the only ancient Egyptian figure that I know of that is semi-prostrate and in the attitude of adoration. Further examples of a king in a semi-prostrate pose are: CG 42142-5 (Vandier 1958: III, 422; NK) and CG 1040 (Bosse 1936: 57, nr. 151; Osorkon II, Dyn. 22).
[11] See App. E, nr. 15.

do on other priestly figures. The realistic style of rendering the folds on the chin and neck extends to the somewhat fleshy chest and thick limbs. The fingers and toes on the large hands and feet are modeled and the nails are incised; the toes are splayed. The figure has a full paunch, wide, fleshy hips and a shallow, teardrop navel. The short kilt is most likely a striated *shendyt* kilt, though the form of the plain front flap is unusual. The top of the front flap does not fan out in the familiar *shendyt* form; rather, the flap is in the form of a rectangle with parallel sides. Technologically, the overall figure is complex as it is a fairly large statue rendered in a complicated pose. Such advancement differs greatly from priestly forms from earlier periods (New Kingdom through Third Intermediate Period) that are rendered in less complicated poses. I believe that this type of bronze figure could only be achieved in the early 7th century BC (or later), that is, most likely the beginning of Dynasty 26, when advancements in bronzeworking technology had been made.[12]

7.2.1.3 Striding Figures

Striding priest,[13] Dyn. 26, 44.6 cm. (Cat. nr. 54; Plate 51)

One hollow-cast priest figure attributable to Dynasty 26 is rendered in a static pose, in contrast to the dynamic pose of the previous figure, Haremhab (Cat. nr. 35). This figure was found in the southeast end of the sanctuary of the Heraion on Samos Island, Greece, according to Samos Museum records. The rights to this unpublished piece remain with Dr. H. Kyrieleis, the excavator who located it in a 7th century B.C. deposit in 1984.[14] It is relevant for this unpublished dissertation, however, and hopefully Dr. Kyrieleis will fully publish the details of this work soon. The priest is in the traditional striding pose for ancient Egyptian males. His left leg is advanced; the weight of his body is on his right foot. The right arm remains to the side, on line vertically with the hip, and terminates in a clenched fist that holds an unknown object. The left arm is bent at the elbow and the left hand is positioned parallel to the chest. An oblong canister, cast with the figure, is in the left hand. There is a perforation or hole in the center of the top of the canister, which

[12] See Ch. 2.3.1.

[13] Samos B 2611.

[14] Per communication with the Director of the Athens Abteilung of the DAI, Dr. Ing. habil. Hermann J. Kienast.

presumably was intended to support a separately cast figure, most likely of a god or goddess.[15] The statue is currently in three pieces: the body, the head, and the left foot. A breach across the lower neck flares outward and the kilt at the lower left shin buckles under.

Though in poor condition now, the figure was originally finely crafted with large, concave eyes originally inlaid with precious stones. The face is oval-shaped with full cheeks. There is slight modeling in the center of the natural brow line, and there are no cosmetic lines. The long nose terminates in a bulbous, wide tip and the nostrils are 'drilled.' The small mouth extends slightly beyond the width of the nose. There is a slight upward curve to the full lips. The rounded chin completes the ovoid face. The thick neck supports the proportionately large head onto the average-build torso. The chest is broad and only slightly modeled. The figure has a long torso, a low, narrow waist, and narrow hips. The limbs are well-formed and the fingers, toes and nails are incised. There is a very slight paunch on the abdomen where an elongated teardrop navel is carved. The priest wears his shin-length kilt just below the navel, almost in a hip-hugger style. The kilt is smooth (undecorated) and is held up by a thickly-modeled, wide belt.

Striding priest, Khonsuirdas,[16] Dyn. 26, 40 cm. (r. of Psamtik I) (Cat. nr. 43; Plate 52)

A similar work to the previous figure (Cat. nr. 54), though executed with far more detail, is this unprovenanced bronze figure of Khonsuirdas,[17] currently housed in the British Museum. In this example, both arms of the striding figure are bent at the elbows; the left arm is positioned lower than the right. The left hand holds a canister similar to that of Cat. nr. 54, and the right arm folds over with the palm parallel and facing the chest, as if in a protective manner. The space between the protecting right hand and lower left palm is quite long, thus the attached separately cast figure was probably a standing figure of a god

[15] For example, the Hildesheim Museum owns a fragment of a left hand holding a canister with three gods situated on it (Hildesheim 56; Roeder 1937: 27-8 [§118] (bib.), 110 [§387, f], 111 [§391, a], Taf. 15 g, h). The fragment is unprovenanced but provides a valuable parallel for the composition.
[16] British Museum EA 14466; Hall 1930: 1-2, pls. i-ii; Hornemann 1951: I, pl. 283; Roeder 1956: 135 [§180, b], 303 [§370, b], 503 [§676, b]; Shubert 1989: 32, pl. xii [b]; Russmann 2001: 238-239, No 130.
[17] Though extensively inscribed; see App. E, nr. 18.

or goddess.[18] The canister or base for the god has a wide rectangular rather than oblong shape. The canisters of both Cat. nr. 54 and Hildesheim 56 are oblong-shaped. The top of the canister of Cat. nr. 43 is hollowed for the insertion of the statuette and there are two perforations on the sides of the box, possibly for securing the attachment.

Khonsuirdas has a serene countenance, skillfully executed. He is rendered with an ovoid face and full cheeks with large, inlaid eyes (silver inlay was used for the whites of the eyes), plastic eyebrows and no cosmetic lines. His large ears project from his bald head. His long nose ends in a broad tip and a philtrum is rendered under his nose, below which his narrow mouth is placed slightly off-center. The lower part of his face is crafted with a rounded chin and a thick, long neck which sits squarely on his broad shoulders. His rather large figure is sculpted with a broad, bipartite chest with a sunk relief right nipple. His narrow waist is rendered midway on the torso and he has average-wide hips. His navel is an incised circle with a raised interior, and a large groove leads to it (a modified teardrop navel?). His limbs are muscular and are proportional to his body. His fingers and toes are modeled; the fingernails are cast in sunk relief and the toenails are incised and sculpted in raised relief. It addition, the figure may have been gilded overall.

Khonsuirdas wears a modified sash-kilt (the front flap takes on the familiar triangular apron form) and a leopard-skin cloak, possibly indicating that he is in the guise of a *sm*-priest as well as a donor or theophorous figure. He wears the leopard-skin cloak over his left shoulder. The head of the leopard is not rendered; however, the limbs and paws are modeled over his body and kilt. One paw is located under the right shoulder, one under the right thigh, and the third and fourth fall under the left hip. Incised circles and stars represent the spots of the leopard. A vertical inscribed band over his left shoulder dates the work, as it is inscribed with the fivefold titulary of Psamtik I. The inscription reads: *Horus: Aaib, Two Ladies: Neba, Golden Horus: Kenynakht, Dual King of Upper and Lower Egypt: Lord of the Two Lands, (Wahibre)*|, *Son of Re: (Psamtik)*|. *Overseer of Upper Egypt, Khonsuirdas.*[19] Another band of inscription runs centrally down the front of the kilt and identifies the name, titles and district of Khonsuirdas. It reads: *An Asiatic in the land of the Asiatics. I am one whom he praised and loved, his*

[18] See nt. 14.

[19] See App. E, nr. 18.

upright servant of Osiris, Hereditary Prince, Mayor and Overseer of Upper Egypt, Overseer of the Court in Herniut, in the district of Djufyet, ... Overseer of ..., Khonsuirdas, justified. Interrupting the inscription is an incised scene of Khonsuirdas offering praise to Osiris. In addition, an incised figure of Osiris is stamped on the front right side of the chest. The missing deity figure, therefore, is most likely Osiris.[20]

Striding priest, Padiamun,[21] Dyn. 26, 58 cm. (Cat. nr. 53; Plate 53)

The striding bronze figure of a man named Padiamun housed in the Louvre Museum was in the conservation department when I visited; thus, I was unable to examine it personally. Unfortunately, the figure has only been cursorily published and, therefore, I can only offer a brief observation. The figure is large, 58 cm. tall, and as such was a person most likely of wealth or nobility. Padiamun is represented in the guise of a priest, with shaven head, long sash-kilt, and possibly a bare chest. The arms are missing at the armpits; therefore, the arms may have been cast separately and the surviving shoulders actually represent sleeves. If this is the case, the priest is wearing a bag tunic under the kilt. Padiamun has a heart-shaped face and knobby cranium. His face is crafted with large, almond-shaped eyes that were once inlaid, plastic eyebrows and cosmetic lines. His long nose ends in a point, with 'drilled' nostril holes. The broad mouth is upturned in a slight smile. The large, well-formed ears project from the head. The jaw line appears squarely over the short, thick neck. Padiamun has a somewhat effeminate build, with broad chest, tipped in waist, and slightly swelling hips. There is a slight paunch on his lower abdomen and a shallow, circular navel. His legs are of average thickness and the feet are proportionately large for the body, perhaps to support the work. The aforementioned sash-kilt is stylized. It extends from the hips to the lower shins, and the front flap (below the very narrow belt) is represented as a flat, rectangular surface, presumably to better receive the identifying inscription and a series of scenes with gods and goddesses. A modeled relief scene of Amun, Mut and Khonsu is located on the chest, between his plastic nipples. Lastly, faint traces of a broad collar appear under this scene. The inscription on the front of the apron, *Revered with Osiris, beloved of Rosetau,*

[20] Hall 1930: 1.

[21] Louvre E 10586; Ziegler 1996: 38, nt. 33; Michalowski 1968: fig. 601.

Padiamun, his son who causes his name to live, Hor(em)akhbit, son (of) Wedjhor, provides a clue for the date. The names *Padiamun* and *Horemakhbit* date as early as Dynasty 21/22 and continue to be used through the Greek period; however, the name *Wedjhor* does not appear until the Late Period and continues through the Greek period.[22]

Ayhat,[23] Dyn. 26, 35 cm. (r. of Psamtik II) (Cat. nr. 55; Plate 54)

This work is a key figure in the corpus of Dynasty 26 priestly bronze figures, as it is provenanced and inscribed with the titulary of Psamtik II.[24] This statue was found in a Roman period deposit in room SR 12 of Terrace House 2 at the ancient site of Ephesus, Turkey (Eichler 1969: 140).[25] The house belonged to an unnamed man who was a Priest of Dionysus (Scherrer 2000: 111). The statue represents a man named *Ayhat* in the guise of a *sm*-priest, wearing a leopard-skin cloak and an elaborately beaded short kilt. The bald figure is striding, with the left leg advanced, both arms at the sides. One hand is clenched, holding an unknown rolled object, which presumably is a kerchief.[26] The rolled object is curved at the front, whereas, two smaller rolls project from the back of the fist, suggesting that the object was long and then folded. The other hand is positioned perpendicular to the body with the palm open. This is an unusual hand position for this period, but common in wooden statues of the late Old Kingdom to early Middle Kingdom.

The head of Ayhat is unusually detailed; there is no attempt at idealizing the facial features. There is a sense of the boney structure beneath the skin of his ovoid face, and his countenance is stern. His pointed features add to the expression. He has wide, almond-shaped eyes, flaring plastic eyebrows, a long prominent nose asymmetrically placed, and 'drilled' nostril holes. His wide mouth appears slightly downturned; his pursed lips are thin and there is a prominent, pressed dip below the lower lip adding a boniness to the pointed chin. The head and narrow neck of the figure appear disproportionately small on the broad chest. Although the thick cloak covers the chest, some modulation is present

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[22] See App. E, nr. 21.

[23] Ephesus Museum 1965; Eichler 1969: 131-46; Vetters 1970: 161-2; Winter 1971: 146-55; Dawid & Dawid 1972-75: 531-534; Hölbl 1978: 54ff, Taf. 3-4.

[24] See App. E, nr. 22. To be discussed below.

[25] See details of the find in the present study, pp. 46-7.

[26] See Fischer 1975: 9-21, esp. fig. 18a.

along the breast bone. The figure has a long, slender torso and narrow hips in contrast to the muscular arms and legs. The flat abdomen becomes the focal point as the modeled leopard's head is placed centrally on it. The surface of the statue is remarkably detailed, especially in regards to the clothing. While the skin surfaces were rendered smooth originally (though now much pitting exists on the face and neck, giving it a pot-mark look), the minute detail of the cloak and kilt are worth noting. The leopard spots of the cloak are rendered in tiny rosettes along a very definite hem line. A band of inscription extends from the tail to the head of the animal, the head of which is lying over the left shoulder. The four paws and head are in high raised relief. The short beaded kilt is intricately detailed by diagonal lines with plastic recesses, and a front apron that is detailed with vertically placed plastic beads. The thick belt is striated and a 'knot' is looped at the right side of Ayhat's abdomen. Below the belt is a buckle inscribed with a cartouche in raised relief. Over Ayhat's knees (but still on the surface of the kilt) are further inscriptions. A standing profile figure of Osiris is incised on Ayhat's back, and a plastic Hathor necklace hangs from his neck.

The intricate surface detailing and pointed facial features of this figure of Ayhat are unusual for the corpus of priestly bronzes for any period; however, the presence of the cartouche of Psamtik II suggests that the figure was manufactured ca. 595-589 BC or possibly later. The inscriptions read: *Priest of Amun, ^{c}Ih3t, son of P3-n(i)-m3^{c}t, the blessed* (left leg); *Priest of Amun, ^{c}Ih3t, son of Panmaat, the blessed* (right leg); *the Good God, (Neferibre)|, he lives forever* (right arm); *Hr (Psamtik)| Mnh-ib, King of Upper and Lower Egypt, (Neferibre)|, Son of Re, beloved of Amun-Re, Lord of the Throne of the Two Lands, given life* (sash on chest); *the Good God, Lord of the Two Lands, (Neferibre)|, Son of Re, Lord of the Diadem, (Psamtik)|, beloved of Amun-Re, the King of the Gods, given life like Re, forever* (sash on back). Thus, the inscriptions offer a terminus post quem for the figure. In addition, the uncommon, rectangular base onto which this piece is fused may also be considered when dating it. The statue and base were found separately, within the same deposit, and subsequently the statue was reattached. The material and color for both pieces are identical; thus, the base was intended

for the statue of Ayhat. The shape of the base, however, has a classical (Greek or Roman) appearance.

Sm-priest,[27] Dyn. 26, 9.3 cm. (Cat. nr. 49; Plate 55)

This statuette is the last example of a *sm*-priest in bronze in this study, rendered wearing a leopard-skin cloak. Since the majority of figures depicted with the leopard-skin cloak were manufactured during Dynasty 25 and Dynasty 26, I believe that this figure dates to this period as well. The hollow-cast figure is dark with a glossy finish and was most likely treated with an unknown solution to achieve this even, dark finish. The figure is in the striding pose, with the left leg advanced, a lowered left arm terminating in a clenched fist (carrying an unknown object), and a right arm bent forward at a 90° angle. The arm position is reminiscent of the striding 'youth' male pose of the First Intermediate Period and Middle Kingdom. It is not clear what the bronze figure (Cat. nr. 49) was holding in the right hand. The shape of this *sm*-priest's head parallels those figures discussed above that were manufactured in the New Kingdom; in other words, he has a New Kingdom-derived profile with a sweeping, bulbous crown. The figure is cast with a square face and full cheeks, concave eyes (originally inlaid), plastic eyebrows, and large, projecting ears. The lower part of the face is crafted with a broad nose with a wide mouth, pursed lips and a short chin. Below the short neck is an average build torso, with broad shoulders, a narrow waist and full hips. It has thin limbs with average-sized hands and feet. In addition to the elaborately rendered leopard-skin cloak, it wears a shin-length kilt. A bas relief representation of a rather large standing Osiris figure in profile is carved on the triangular apron of the kilt. The center band of the cloak, both front and back (reminiscent of the inscription band on the previous figure (Cat. nr. 55), is inscribed with a questionable inscription. It reads: (front) *mr imy(?) s3 nht(?) h3ty nb mn.* (back) *h3ty mr wsir(?) nht mr* (???).[28] While the inscription is problematic, the rendering of the head recalls a New Kingdom style. Furthermore, the presence of the standing Osiris modeled on the surface and the thickly modeled leopard-skin cloak are features that date this piece to the Late Period.

[27] New York, MMA 26.7.1415; Hornemann 1951: part i, 249; Roeder 1956: 301 [§367, b].

[28] See App. E, nr. 20.

7.2.2 PART II: DYNASTY 27 THROUGH 31 (525 - 332 BC)

All of the figures in Part II have a provenance or a probable provenance, according to preliminary excavation reports, museum publications and museum computer databases. Few of these figures have detailed records concerning their findspots; thus, I was only able to produce a brief discussion of these bronzes.[29] Twelve figures comprise this group (Cat. nrs. 38-42, 44-7, 50-2). Six priestly bronzes are kneeling figures (Cat. nrs. 38-41, 51-2), and six are striding figures (Cat. nrs. 42, 44-6, 50). Eight figures were excavated from Lower Egyptian sites (Cat. nrs. 39-40, 45-7, 50-2), and four figures were uncovered in Upper Egypt (Cat. nrs. 38, 41-2, 44), though no actual excavation reports exist for these Upper Egyptian figures. Thus, the Upper Egyptian bronze figures are tentatively ascribed to this time period.

7.2.2.1 Kneeling Figures

Supplicant,[30] Dyns. 27-31, s.m. (Cat. nr. 39; Plate 56)

The next bronze figure in the corpus is the small figure of a kneeling priest excavated at the Serapeum at Saqqara in 1864 and currently housed in the Egyptian Museum, Cairo.[31] Before him stand opposing figures of Horus and Seth, who face each other and appear to hold libation vases. The priest is depicted kneeling, with both arms flush to the sides of his body. His hands are parallel to his lap. He is represented with a shaven head, large, deep set eyes, a slight nose, and a wide mouth. His ears project slightly. His narrow neck supports his ovoid head on the broad chest with somewhat sloped shoulders. There is faint modeling on the chest, and a large circular navel is located on his flat abdomen. Incised grooves separate the body from the thin arms, and two incised lines, irregularly placed, are present at the inner elbows. The hands appear diamond-shaped, with incised fingers. The undecorated, short kilt extends from below the waist to the lower thighs. An incised groove separates the legs.[32] Daressy (1906: 313) reported that this was a work from the Saïte Period; however, parallels to this figure were

[29] Listed below.
[30] Cairo, The Egyptian Museum CG 39249; Daressy 1906: 312-13, pl. lix.
[31] I was unable to personally examine the figures from Cairo, Egypt; thus, their discussions are very brief.
[32] I am unable to describe the sides and back since I have not seen the figure.

uncovered at Saqqara in deposits dating to the latter half of the Late Period.[33]

Adorant,[34] Dyns. 27-31, s.m. (Cat. nr. 40; Plate 57)

Another bronze group scene uncovered at the Serapeum at Saqqara, perhaps during the 1864 season also, includes a small kneeling figure of a priestly adorant figure. The group scene consists of a throne (the deity is missing), two standing gods (Nefertum and Heka), and a reclining lioness (possibly Sekhmet). The adorant is located opposite the throne, facing the missing deity that may have been Osiris. Several bronze examples of a seated Osiris without context are known to exist. Figures such as these most likely completed the group scene. The adorant figure, both arms raised in adoration, is small and, therefore, most likely solid-cast. It is cast with a square-topped back pillar and a tang, located just below the toes. It is depicted wearing close-cropped hair and a short kilt. It has a rounded head, large ears and worn features. The average build figure is rendered with thin limbs and small hands and feet. The back pillar is not inscribed; however, the inscription on the base identifies the god invoked as Isis, the names of the dedicant and his filiation. It reads: *May Isis give life to Sematawyirdis, son of Heryhetepef, his mother, Tadiuser, given by the Lady of the House, Asetenakhbit.*[35] Daressy (1906: 347) identifies the group scene as "a good Saïte work;" however, as with Cat. nr. 39 above, it most likely dates to the latter half of the Late Period.

Adorant,[36] Dyns. 27-31, 3.4 cm. (Cat. nr. 38; Plate 58)

A bronze statue group found inside the great square at El Kab in 1897 includes an adorant figure. The adorant kneels, with both arms raised in adoration (the palms at a 45° angle), before a striding bronze figure of the goddess Mut. The goddess towers over the tiny figure, which is 3.4 cm. tall. The adorant wears a curled wig with square-shaped curls, regularly placed. His head is positioned forward, which gives him a hunchbacked appearance. The figure has a stocky build; the legs are rather short, and the feet are quite

[33] See Ch. 2.3.2.6, pp. 48-51.
[34] Cairo, The Egyptian Museum CG 39379; Daressy 1906: 346-47, pl. lxiii.
[35] See App. E, nr. 17.
[36] Cairo, The Egyptian Museum CG 38.913; Daressy 1906: 228, pl. xlvi.

large. I was unable to obtain further detail on this piece. Composite statue group scenes[37] such as this work do not appear in the archaeological record in ancient Egypt until the Late Period; thus, I believe that this figure is attributable to Dynasties 27 to 31, when group scenes became a popular type of votive offering.

Kneeling priest pouring a libation,[38] Dyns. 27-31, 3.8 cm. (Cat. nr. 52; Plate 59)

This small, solid-cast piece is one of three figures in the Late Period corpus that came from the Egypt Exploration Fund excavations at Naukratis, during the 1885-86 season.[39] This figure, along with Cat. nrs. 50 and 51, were part of a bronze find of unknown context located at Ityai el-Barud, 6 km. to the southeast of Naukratis, near an ancient mudbrick wall dated to Dynasty 26 by Petrie (1886: 94-5). Coulson and Leonard (1981: 72) re-excavated the area and determined that the bronzes were deposited sometime between the Twenty-sixth Dynasty and Roman Period, quite a wide date range. Numerous figures that parallel these figure types: kneeling and striding figures pouring a libation and kneeling figures balancing a tray of offerings, were excavated at the sacred animal necropolis at North Saqqara in deposits that date to Dynasty 30 to early Ptolemaic Period[40]; thus, I believe that the date range may be narrowed down to this latter time period.

The figurine (Cat. nr. 52) represents a kneeling priest, with close-cropped hair, who is holding a large *hez* vase perpendicular to his body, in the act of pouring a libation. The priest is depicted with an ovoid face, large, convex eyes, and natural eyebrows. Because of his size, most of his facial features are worn, including the large ears, long nose and wide (almost smiling) mouth. He has a rounded chin and a long, thick neck that supports his rather large head to his broad shoulders. The priest's body has a high, narrow waist with a deep punctate navel, somewhat wide hips, and thin limbs with long, narrow hands and small feet. He is depicted wearing a short, striated kilt and an elaborately decorated broad collar. The collar is marked by three rows of six incised lines with a dangling fringe. This priest figure belongs to the series of bronzes figures categorized in

[37] That is, not cast as one piece.
[38] Oxford, Ashmolean Museum 1888.170; Griffith 1887: 81, 86.
[39] Ibid.
[40] See: Emery 1965: 3-8; ibid. 1966: 3-8; ibid. 1967: 141-45; ibid. 1970: 5-11; ibid. 1971: 3-13; Martin 1981, and Smith 1974: 22.

the present study as Performer of Cultic Ritual, since the man is represented in the act of pouring a libation. His small size suggests that he belonged to a group scene similar to the previous bronze figurine (Cat. nr. 38) and, therefore, was manufactured during the Late Period.[41]

K3 priest with an offering tray on his head,[42] Dyns. 27-31, 5.2 cm. (Cat. nr. 51; Plate 60)

Another type of figure that becomes popular in the Late Period, even in group scenes, is the kneeling male figure who holds a tray of offerings on its head, or the *k3* priest/offering bearer. The flat, circular tray holds seven cakes. This excavated piece also comes from Naukratis during the EEF 1885-86 excavation season.[43] The *k3* priest wears the familiar close-cropped hairstyle of the other priestly figures in this study. He has a round face, convex eyes, large, projecting ears, a broad nose and wide mouth. The surface of his face is very worn. The *k3* priest has a wide, thick neck above his triangular shaped chest, which is modeled with a distinct median line. He has a low, narrow waist, average-wide hips, and thin limbs with small hands and feet. The long toes are bent perpendicular to the shins. He wears a knee-length kilt with diagonal striations and a narrow belt. This type of figure was most likely manufactured as part of a larger group scene. This particular one has a provenance with a findspot that has a broad time span of deposition, between Dynasty 26 and the Roman Period.[44]

K3 priest with offering tray on his head,[45] Dyns. 27-31, 9.8 cm. (Cat. nr. 41; Plate 61)

The next figure is a variant of the *k3* priest pose, as it carries an offering tray containing five cakes on its head, which is held up by the left hand; the right arm is raised forward in adoration. The exact provenance is unknown but it is said to be Thebes,

[41] See details of the find in the present study, pp. 51-2.
[42] Oxford, Ashmolean Museum 1888.169; Griffith 1887: 81, 86.
[43] Ibid.
[44] See details of the find in the present study, pp. 51-2.
[45] British Museum, EA 2281; Arundale & Bonomi 1842: 120, pl. 53 [184]; upper part in Roeder 1956: 308-09 [386, b] Abb. 392.

according to the British Museum computer database. The priest figure has a square face and wears close-cropped hair. It is cast with narrow, convex eyes and straight, plastic eyebrows. It has large, projecting ears, a broad nose, a pursed mouth and full lips. Its full cheeks, squared chin and thick neck appear solidly over the large build. It has a slightly modeled broad chest, a tipped in waist and slender hips. There is a strong median line along the back, and the clavicles are represented plastically across the shoulders. A large, punctate teardrop navel is present on the flat abdomen. The figure has muscular limbs, small hands and feet, and splayed toes. It is depicted wearing a short, undecorated kilt with a wide belt. This solid-cast statuette was produced with two tangs, one below the feet, and the other below the knees; thus, the figure was originally attached to a separate base. Its size may indicate that Cat. nr. 41 was intended for a use in a context other than "small priest figure in a votive bronze group scene," for example, like Cat. nrs. 51 and 52. At this time it is difficult to conclude, as more *intact* or complete votive bronze group scenes would need to be excavated and measured to determine whether the slightly larger priest figures were also used in this context. Its subject, the *k3* priest, was a type that was produced in bronze during the Late Period; thus, this figure most likely dates to this period.[46]

7.2.2.2 Striding Figures

Striding donor,[47] Dyns. 27-31, 24.5 cm. (Cat. nr. 42; Plate 62)

This unpublished bronze statue of a striding donor is in very poor condition and is very brittle and corroded. According to the British Museum computer database, the piece was acquired in 1835 and is said to come from Thebes. The donor is depicted with his left leg advanced and both arms held forward, palms parallel to one another. The elbows are bent as if to receive a large naos or figure. The donor is rendered with a bald head, a square face, convex eyes, plastic eyebrows and no cosmetic lines. He has large, projecting ears, a short, broad nose with 'drilled' nostril holes, and a small, pursed mouth with a square chin and a thick neck. The stocky neck supports his head over his muscular body. His broad chest is marked with a faint median line and articulated nipples. The donor's

[46] See below, Part III, *K3* Priests.
[47] British Museum, EA 2290.

body has a high, narrow waist and average-wide hips as well as very muscular limbs. Located on his slight paunch is a shallow, punctate navel. Below the navel he wears a short, *shendyt* kilt that has vertical striations on the sides and horizontal striations on the front flap. The thick belt has a combination diamond-triangle pattern. In addition, he wears an amulet necklace, which may be a Hathor necklace. The statue was cast with two thick tangs under its feet. Considering its somewhat large size, the complete group most likely included the priest/donor and the god/goddess(?) figure, all on a single base. This statue is uninscribed.

Striding donor (?),[48] Dyns. 27-31, 6.9 cm. (Cat. nr. 44; Plate 63)

This unpublished bronze striding man also may be a donor figure, though there are not enough features on it to be certain. There is an unusual connecting bar between the palms of his hands, and the object that it once supported is now missing. According to the British Museum computer database, it is said to come from Thebes. As with a priest figure, he is rendered with close-cropped hair. He has a rectangular face, convex eyes, natural eyebrows, and large projecting ears. His nose is long and broad at the tip and his mouth extends slightly beyond the width of his nostrils. There is much corrosion in the head and neck area; as a result, the head is misshapen. Under his square chin his thick neck sits squarely on his broad shoulders. His chest is modeled with a faint median line and fleshy pectoral muscles, including punctate nipples. The body has a very narrow waist, narrow hips, and long and thin limbs. There is a slight paunch and a punctate navel that may be seen above the short, striated kilt with a narrow belt. The man also wears a broad collar, which is represented by four incised lines and a menat on the back. A row of dots along the edge of the collar represent the fringe. The ankles and feet of the statuette are missing, so it is not certain if tangs were cast under the feet; if they were, it may have been part of a larger group scene.

[48] British Museum, EA 65624.

Priest pouring a libation (?),[49] Dyns. 27-31, 7.9 cm. (Cat. nr. 50; Plate 64)

The third figure in this study from the EEF 1885-86 excavations at Naukratis[50] is a striding priest who has both arms bent forward 90° at the elbows. The right hand crosses over the left hand, which has its palm open up. It is unclear what the priest is actually doing as there are no cultic implements present; however, he appears to be in the act of pouring a libation onto an unknown object in his left palm. He is depicted with close-cropped hair and a heart-shaped face. Although the facial features are worn, one can see his concave eyes and large, projecting ears. His pointed chin appears above the thick neck of this large build figure. His broad chest is modeled high on the torso, and he has a narrow waist and average width hips with no paunch or navel. He has thin limbs with small hands and feet. He is depicted wearing a short kilt with vertical striations and a narrow belt. The uninscribed, solid-cast figure was cast with its own base. This statuette falls under the category of Performer of Cultic Ritual and is ascribed to this period because it was found with Cat. nrs. 51 and 52 in the late Late Period/early Ptolemaic bronze deposit at Ityai el-Barud near Naukratis.[51]

K3 priest with offering tray on his head,[52] Dyns. 27-31, 8.7 cm. (Cat. nr. 45; Plate 65)

This unpublished solid-cast, striding *k3* priest is said to come from Saqqara, according the British Museum computer database. He carries an unusually high stack of disk-shaped cakes, piled in four rows, on a thick offering tray on the top of his head. He is depicted with his left leg advanced with both arms outstretched and bent upward in the shape of a *k3* sign. The fingertips touch the sides of the thick tray as he balances it on his head. The figure is broken at the ankles and the feet are missing. The *k3* priest is rendered like many other priest figures, with close-cropped hair and wearing a short kilt. He is depicted with a square face, convex eyes, natural eyebrows and no cosmetic lines. He has large, projecting ears, a long, narrow nose, and a small, pursed mouth. He has a square

[49] Oxford, Ashmolean Museum 1888.168; Griffith 1887: 81, 86.
[50] Ibid.
[51] See details of the find in the present study, pp. 51-2.
[52] British Museum, EA 67162.

chin with an average-width neck. The body is rendered with an average build and has a broad chest, a high narrow waist, and narrow hips. The abdomen has a slight paunch and a wide, teardrop navel. The arms are thin with small hands. The thumbs were incorrectly placed towards the front of the figure. The short kilt is vertically striated and worn low on the abdomen. The narrow belt is also striated, which is unusual. Though there are no excavation records for this specific piece, the *k3* priest was a common type produced in the Late Period[53]; thus, this figure most likely dates to this period.

Man carrying an unknown object on his head,[54] Dyns. 27-31, 4.6 cm. (Cat. nr. 47; Plate 66)

This unpublished striding male bronze figure (similar to Cat. nr. 45) was "found at Memphis," according to the Petrie Museum catalogue card. The piece is very corroded and brittle, and few details have survived. The left leg is advanced, and the figure appears to be carrying an odd, three-dimensional ovoid object on its head. The solid-cast figure is depicted with a broad, ovoid face, convex eyes, a long, pointed nose, large, projecting ears, and a thick neck. Though there is no incised hairline and the surface of the hair area appears to have a darker patina. The figure appears short because the legs are missing, and the figure has a stocky build. It is crafted with a broad chest, a high waist, and formed buttocks and thin limbs. It wears an odd-length, undecorated kilt, which begins high at the waist and extends to the upper thighs. Its similarity to the *k3* priest type suggests that it, in fact, is some type of *k3* priest. If it is one, then this figure, like the other *k3* priests in this section (Cat. nrs. 41, 45 and 51), may be ascribed to the Late Period.

7.2.2.3 Standing Figures

Standing man (?),[55] Dyns. 27-31, 7.1 cm. (Cat. nr. 46; Plate 67)

An unusual figure, also said to have been "found at Memphis,"[56] is this badly corroded solid-cast figure of a standing man, which may or may not represent a priest. The

[53] See below, Part III, *K3* Priests.
[54] London, Petrie Museum of Egyptian Archaeology, UCL 56043C.
[55] London, Petrie Museum of Egyptian Archaeology, UCL 56042.
[56] According to the Petrie Museum catalogue card.

unpublished figure is unusual because it is depicted standing, rather than striding, and the position of the arms is odd; both of its arms are held before its body and bent slightly upward at an approximately 30° angle. Thus, it is not clear exactly what duty the figure is performing. The statuette is corroded, so details such as whether or not the hands are open or clenched cannot be determined. Because of this uncertainty, therefore, he may be an adorant, a donor, or a performer of cultic ritual (perhaps pouring a libation or playing an instrument). Frontally, the bulbous, bald head is crafted with a square face. Viewed in profile, the head has a beak-like quality to it. The eyes are large and concave, the nose is aquiline, and the jaw is broad. The large, projecting ears are placed low on his skull. From its slender neck flows the sloped shoulders of its broad upper torso. The pectoral line is well-modeled, almost effeminate. The crudely formed body includes narrow waist and hips and slender legs that merge as one leg, with both feet fused together. The figure has a slight paunch with a circular, punctate navel. It is unclear what type of garment it is wearing. It appears to be a long kilt that extends from just below the waist to the lower shins. There is some diagonal modeling down the back, which may indicate that an over-the-shoulder garment is present; otherwise, the surface on the back of this figure is flat. The figure has an unusually large head proportional to the body and it is still unclear to the me as to whether the figure represents a male or a female. The effeminate chest, the standing pose and the arm position suggest that the figure may represent a woman who is possibly playing sistra; however, the head shape and lack of hair suggest that the figure is a bald male. If the figure is a woman playing sistra, it most likely would have been originally rendered with a separate wig; though a separate wig was not found. As a bald male, however, the figure may be, in fact, an adorant. This figure, tentatively found at Memphis, most likely dates to the Late Period, like the other adorant figures of this group (Cat. nrs. 38 and 40).

Summary Chart of Priestly Bronze Statues: Parts I and II

Dynasty 26-31

Kneeling Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
1. Cat. 48*	Dyn. 26		close-cropped	short kilt	6.3
2. Cat. 37*	Dyn. 26		close-cropped	*shendyt* kilt	11.5
3. Cat. 36	Dyn. 26	Saqqara (?)	close-cropped	short kilt	11.8
4. Cat. 39	D. 27-31	Saqqara	bald	short kilt	~6
5. Cat. 40	D. 27-31	Saqqara	close-cropped	short kilt	~5
6. Cat. 38	D. 27-31	El Kab	curled wig	short kilt	3.4
7. Cat. 52	D. 27-31	Naukratis	close-cropped	short kilt	3.8
8. Cat. 51	D. 27-31	Naukratis	close-cropped	knee-lgth kilt	5.2
9. Cat. 41	D. 27-31	Thebes (?)	close-cropped	short kilt	9.8

Semi-prostrate Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
10. Cat. 35*	Dyn. 26		close-cropped	*shendyt* kilt (?)	14

Striding Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
11. Cat. 54	Dyn. 26	Samos	bald	shin-length kilt	44.6
12. Cat. 43*	Dyn. 26		bald	sash-kilt/ leopard skin cloak	40
13. Cat. 53*	Dyn. 26	Saqqara	bald	sash-kilt/bag tunic	58
14. Cat. 55*	Dyn. 26	Ephesus	bald	short kilt/ leopard skin cloak	38

Striding Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
15. Cat. 49*	Dyn. 26		bald	sash kilt/ leopard skin cloak	9.3
16. Cat. 42	D. 27-31	Thebes (?)	bald	*shendyt* kilt	27.8
17. Cat. 44	D. 27-31	Thebes (?)	close-cropped	short kilt	6.9
18. Cat. 50	D. 27-31	Naukratis	close-cropped	short kilt	7.9
19. Cat. 45	D. 27-31	Saqqara (?)	close-cropped	short kilt	8.7
20. Cat. 47	D. 27-31	Memphis (?)	bald	short kilt	4.6

Standing Figures:

Object	Dynasty	Provenance	Headdress	Dress	Size in cm.
21. Cat. 46	D. 27-31	Memphis (?)	bald	shin-length kilt	7.1

7.2.3 PART III: DYNASTY 26 THROUGH THE PTOLEMAIC PERIOD (664 - CA. 30 BC)

Unprovenanced Priestly Bronzes by Type (Catalogue II)

The remaining priestly bronze figures from the Late Period corpus (Catalogue II) are discussed in this last section because they are unprovenanced. As evidence, they may only attest to the variety of categories and types of priestly male figures that were produced during the highpoint of bronze statue(tte) production, specifically from 664 to ca. 30 BC, or Saîte through Ptolemaic eras. For ease of discussion, I discuss them according to the five major categories established in Chapter 1.3.1: 1) supplicants, 2) adorants, 3) donors, 4) performers of cultic ritual, and 5) *k3* priests or offering bearers. Both kneeling and striding figures were manufactured by the ancient Egyptian metalsmiths in every category, except for the supplicant figure that is only depicted in the kneeling pose. In addition, the donor and performer of cultic ritual categories add another stance, the standing figure. Under each general type (kneeling, striding, or standing), a number of specific types may be observed (which will be discussed within each category); for example, the supplicant category is divided into three types, the adorant category comprises nine types, the donor category consists of ten types, the performers of cultic ritual category has nineteen types, and there are eleven types of *k3* priests or offering bearers.

The majority of the bronzes discussed in Part III are small scale figures that originally belonged to larger group scenes. Any exception to this context or original placement/arrangement is discussed within the section in which the figure is categorized.

7.2.3.1 Supplicants

The supplicant figure, a male figure looking forward and his palms are faced down on his lap or at the sides of his lap, is only rendered as a kneeling figure. There are twenty-nine kneeling supplicant figures total in Catalogue II. No striding figures survive and it is doubtful that any were ever produced. There are three types of supplicants: 1) the supplicant with the hands flush on his lap, 2) the supplicant with the hands flush at his sides, and 3) the supplicant with the hands cast disengaged from the lap.

7.2.3.1.1 Kneeling Figures

Type 1: *Kneeling supplicant with hands on lap* (Pl. 68)

Of the priestly bronze figures in Catalogue II, ten supplicant figures appear as a kneeling male with both hands on the lap: Cat. nrs. 104, 116, 133, 166, 174, 179, 217, 249, 263, 278.[57] All of the supplicant figures are rendered with either a close-cropped hairstyle or are bald-headed. In each example, the figure is bare-chested and wears a *shendyt* kilt or a short kilt that is plain or striated.[58] In general, the chest is broad with a narrowing waist and slightly widened hips, which occurs due to the kneeling pose. The limbs are thin; the arms are straight and the hands rest squarely on the lap. Three Type 1 supplicant figures are inscribed: Cat. nrs. 116, 133, 166. The inscriptions read: Cat. nr. 116: *May Hatmehyt give life (to) Amenirdis, son (of) Harsaaset (Harsiesis), born (of) Tefnakht* (base); *Amenirdas, son of Harsaenaset* (back pillar); Cat. nr. 133: *Priest of Atum, Pasheri* (left leg); Cat. nr. 166: *May (Kho)nsupashered give (life? to) .....* (on base).[59]

One unpublished piece, Cat. nr. 161[60] (Pl. 69), is a variant of the Type 1 pose. It depicts a kneeling male figure with both hands on the lap, but the elbows are bent outward from the body rather than flush to the waist, as with the other supplicant figures of this group. This feature is distinct enough to call it a variant, as it is cast with hollowed negative space between the elbows and waist, a feature not consistent with Type 1 supplicants.

Type 2: *Kneeling supplicant with hands at sides* (Pl. 70)

The second type of supplicant appears to have been more popular than the first type, or more have survived than the Type 1 supplicant figure. Sixteen figurines in

[57] Dijon, Musée des Beaux-Arts, A 192 (Laurent 1978: 57, VL 95; Laurent and Cauderlier 1985: cat. nr. 42; Laurent and Desti 1997: 46, cat. nr. 35); Egyptian Museum, Cairo CG 38970 (Mariette 1864: 108, cat. nr. 78; Daressy 1906: 245-46, pl. xlix; Roeder 1937: 212 [§607, d3b]; Roeder 1956: 233 [§289, b], 506 [§680, a]); Leiden, RvO L.VI. 66 (Cat. Leemans A 672; Cat.Boeser E.XVIII.51); Louvre E 17395 (Vandier 1951: 63, cat. nr. 5, fig. 2; Musèe Guimet 1959: nr. 213; Ziegler & Bovot 2001: 302, nr. 7); Hermitage 2830 (Lapis & Matthieu 1969: 123 [137]); British Museum, EA 27361; British Museum, EA 59393; New York, MMA 10.130.1329; Louvre N 5166b; Brooklyn, BMA 08.480.67 (last five figures unpublished).

[58] See individual catalog entries for detailed descriptions.

[59] See App. E, nrs. 43, 46, 52.

[60] Leiden, RvO F.1934/11.76.

Catalogue II represent a kneeling supplicant with both hands at the sides of the lap rather than flush on the lap: Cat. nrs. 81, 123, 130-32, 140, 142, 159, 160, 187, 198, 215, 222, 235, 267-68.[61] The figurines are rendered with either close-cropped hair or a bald-head, and wear a *shendyt* kilt or a short kilt that is plain or striated, as with Type 1. They generally have broad chests, the heads rest squarely on the shoulders, and the arms are placed at the sides of the torso, giving the figures a stocky appearance. The hands rest on the side of the lap with the palms facing down. In some examples, e.g. Cat. nrs. 142 and 160, the fingers and thumbs are rendered. The reason for the hand position is unknown. Two Type 2 supplicant figures are inscribed: Cat. nrs. 123 and 160. The inscriptions on the back pillar read: Cat. nr. 123: *Revered one who does great things, Lord of...* (tentative translation); Cat. nr. 160: *May Neith give life (to) Tadimaat, justified, (daughter of) Asetemakh(bit), justified.*[62]

Type 3: *Kneeling supplicant with hands disengaged from lap* (Pl. 71)

Type 3 is a cross between the supplicant and the adorant figure, which is discussed below. Its true nature is not known. Only two figurines are assigned to this type: Cat. nrs. 116 and 237.[63] Cat. nr. 237 is rendered with close-cropped hair and wears a *shendyt* kilt. In stature it looks very similar to other supplicants; however, though it is rendered with both hands at the sides of the lap, the open palmed hands are raised above the lap, disengaged from the thighs. This may be interpreted one of two ways: the figure is either depicted in an act of submission as a supplicant; or it is depicted in an act of praise as an adorant. One Type 3 supplicant figure, Cat. 237, is inscribed on the back of the base and the back pillar and reads: *Recitation: May Osiris-Apis give life (to) Hepirdis, son (of)*

[61] Leiden, RvO C.I. 163 (Cat. Boeser E.XVIII.335); London, UCL 36441 (Langton 1938: 55, pl. III, 2); Atlanta, GA, M.C. Carlos Museum 1987.1 (Lacovara & Trope 2001: 16, cat. nr. 3); New York, MMA 66.99.69 (silver) (Cooney 1953: 15, cat. nr. 71, pl. XLVIIIA); Louvre E 3846 (Rouit 1997: 221, cat. nr. 126); Louvre s.n. (E3723a) (Rouit 1997: 330, cat. nr. 121); Hannover 2530 (Roeder 1956: 306 [§380d]; Riederer 1983: 6, nr. 5); Copenhagen, Æ.I.N. 1464 (ibid.: 508 [§682c]; Mogensen 1930: 189 [A 437]; Zogheb 1912: 32, no. 354, pl. IV); New York, Art Market 2002, Royal-Athena Galleries (Royal-Athena Galleries, www.royalathena.com/PAGES/egyptiancatpages/CNM04.html.); Hamm 1951 (Riederer 1988: 9, nr. 151); Leiden, RvO F.1931/5.29; British Museum, EA 65682; Chicago, OIM 17565; Louvre s.n. (AF 792?) (last four figures unpublished).

[62] See App. E, nrs. 45 and 51.

[63] Cairo, The Egyptian Museum CG 38.970 (Daressy 1906: 245-46, pl. xlix); Louvre E 4690 (unpublished).

Itiamen, whom Iretiru, Lady of the House, made.[64]

7.2.3.2 Adorants

The adorant figure, a figure with both arms bent at the elbows and hands raised with the palms facing forward, is cast as a kneeling or striding figure. Thirty-eight out of forty-seven surviving adorant figures are cast in the kneeling pose. Only nine striding examples have survived; thus, the kneeling adorant appears to have been more popular than the striding adorant. There are nine types of adorant figures: seven kneeling types and two striding types.

7.2.3.2.1 Kneeling Figures

Type 1: *Kneeling adorant with both arms raised in adoration* (Pl. 72)

Twenty-four figures, the most of any adorant type, appear as a kneeling male with both arms raised in adoration: Cat. nrs. 75, 82, 85-6, 100, 106-07, 110, 126, 138, 153, 156, 168-69, 172, 185, 207, 216, 231-32, 244, 255, 262, 281.[65] Type 1 adorants are depicted with either close-cropped hair or shaven head. They appear bare-chested and wear

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[64] See App. E, nr. 65.

[65] Leiden, RvO AB. 39a (Leemans vol. II: 4, Nr. 27, pl. IV; Boeser vol. XII: 2, nr. 17, Taf. iii); British Museum EA 22928 (Roeder 1956: 509 [§684, b], Abb. 783; Hornemann 1951: part vi, 1469); Baltimore, WAG 54.400 (Daressy 1906: 138-9 (= CGC 38518), pl. xxx; Petrie 1923: 158 (depicts WAG 54.400, Anubis with *w3s* scepter inserted in fist); Cook s.d.: i, fig. on 641 [lower right]; Steindorff 1946: 138, cat. nr. 588, pls. xc, cxix; Hornemann 1951: vi, pl. 1455; Curto 1990: fig. on pg. 18 [upper]); Baltimore, WAG 54.1013 (Steindorff 1946: 135, cat. nr. 575, pls. lxxxix, cxix; Zabkar 1975: 53, 60, 99, pl. xxi); Baltimore, WAG 54.1976 (Steindorff 1946: 115, cat. nr. 451, pls. lxxv, cxviii (text)); Copenhagen, Æ.I.N. 295 (Roeder 1956: 506 [§680, b]; Mogensen 1930: 111, cat nr. A 200; Arndt 1896: 75, pl. 213 B); New York, MMA 04.2.403 (Roeder 1956: 505-6 [§679, a], Abb. 779, [§140, c], and [§379, a]; Hornemann 1951: part iv, 1092; Metropolitan Museum of Art 1898: no. 1516); Louvre E 3722 (Rouit 1997: 218, cat. nr. 62; Etienne 2000: 31-2, nt. 39, 102-03, cat. nr. 39); Louvre E 3794 (Rouit 1997: 221, cat. nr. 124); Louvre E 9421 (Hornemann 1951: part v, 1378; Etienne 2000: 32, nt. 42, 103, cat. nr. 42); Louvre N 512 (Pierret 1873: 42; Perrot and Chipiez 1882: 51; Hunger and Lamer 1923: abb. 8; Monnet 1955: 37-47, figs. 1b-c, 2, pls. 2-3 (text); Wild 1958: 413, nt. 2; Leclant 1961: 82, nrs. 3, 5, 89, nr. 2; id. 1975: 265, nt. 4; Vittmann 1978: 32, nr. 20; Jansen-Winckeln 1996: 187, 197-98; Thiem 1996: 101, 105; Ziegler 1996: 38, nt. 39; Pressl 1998: 207; Kahl 1999: 326, nr. 169); Kansas City, MO, NAMA, Inv. no. 48-26 (Ward & Fidler 1993: 114 (fig. on lower right)); Antwerp 79.1.45 4/5 (Depauw 1995: 129 [142] fig.; Allemant 1878: 13 [59-67]); Moscow, Pushkin I.1.a 4933 (Moscow, Pushkin Art Museum 1917: 73, cat. nr. 92); Hermitage 18818 (Lapis & Matthieu 1969: 123, cat. nr. 138); Brooklyn, BMA 37.359E (Roeder 1956: 306, § 380 d; New York Historical Society: 52, Abbott # 818); Brooklyn, BMA 57.165.8 (Müller 1989: 5-6, 20, 24-25, abb. 17 a-b); Germany, Private Collection, 1990 (Pamminger 1990: 33, cat. nr. 11); British Museum, EA 2284; British Museum AES 2285; British Museum EA 65639; Boston, MFA 72.4434; Louvre N 5166a; Brooklyn, BMA 35.1031 (last six figures unpublished).

either a *shendyt* kilt or a short kilt that is plain or striated. One figure, Cat. nr. 156, wears a necklace. They generally have average builds, narrow waists and slim hips. They have thin limbs and the arms are rather elongated. The angle of the bent arms of the majority of these figures is approximately 45°.

The largest figure of this group is Cat. nr. 153 (11.7 cm.; Pl. 73). It is a finely detailed work with thick, defined facial features. The eyebrows and cosmetic lines or eyelids are marked by incisions; the eyes are deep-set. The aquiline nose has an incised line down the bridge that continues along, connecting the boundaries of the fleshy sides of the nose that has deep nostril holes. Below the nose, the wide mouth is set with full lips. A deep groove is located between the lower lip and the chin. The large ears are pierced and the figure has a thick neck. The body is of average build; the nipples are plastic and the circular navel is impressed. The kilt is not common for these figures; the figure wears a short kilt, vertically striated, with a rectangular front flap, horizontally striated. Details such as the fingers and toes are incised. Lastly, the figure was cast with a supporting bridge connecting the right hip to the right elbow. The extra support may have been necessary due to its large size or perhaps the artisan was uncertain that the figure would break. Its presence may also mean that the figure is an unfinished work and that the artisan did not have time to remove the bridge.

By far the type with the most inscriptions, the Type 1 adorant figures comprises eleven examples: Cat. nrs. 82, 85-6, 110, 138, 172, 207, 231, 232, 244, 255.[66] Four figures are inscribed on the back pillar only: Cat. nrs. 110, 138, 207, 232. Their inscriptions read: Cat. nr. 110: *May Osiris-Apis give life (to) Udjanefewheri, son (of) Padisopdet*; Cat. nr. 138: *May Harpocrates give life (to) Ankhhep, son (of) Aabed.*; Cat. nr. 207: *Revered one......Wahibre, son (of) Paenparuwedj.*; Cat. nr. 232: *Osiris Padi.... son of Heribamen, born of ....* These figures are not associated with a group scene (as those discussed below) and have lost their context; however, two figures may have been dedicated to Osiris (Cat. nrs. 110 and 232) and one may have been part of a dedication to Harpocrates (Cat. nr. 138).

[66] See App. E, nrs. 32, 35-6, 42, 47, 53, 59, 62-3, 69, 71.

Six of these adorant figures are associated with a larger group scene and inscribed on the base: Cat. nrs. 82, 85-6, 231, 244, 255. The adorant figure on two of these group scenes (Cat. nrs. 82 and 255) was also inscribed on the back pillar. The inscription for the adorant figure in front of Anubis group scene reads: Cat. nr. 82: *May Anubis give life (to) Udjahorresne, son (of) Ankhpakhered* (back pillar)*; May Anubis give life, health, strength, a long life and a great good old age (to) Udjahorresne, son of Ankhpakhered, whose mother is Tagemiw(t), made (by) the Lady of the House, Hyti, daughter of Paenpawedjaw.*; (Anubis base) *May Anubis, who is before the place of embalming, give life, health, strength, a long life, and a great good old age (to) Udjahorresne, the son of Ankhpakhered, whose mother is Tagemiw(t), made (by) the Lady of the House, Hyti, daughter of Paenpawdjaw.* (main base). The inscription for the adorant before Amun-Re group scene reads: Cat. nr. 255: *Confidant of the Lord of the Two Lands, Overseer of the Workhouse, Ira'awaenhor.* (back pillar); *Amun-Re, Lord of the Throne of the Two Lands, who lives in Karnak, give life, prosperity, health to the Singer of the interior (of the house) of Amun, Nitocris, daughter of the Overseer of the Workhouse, Ira'awaenhor (son of) Paymonture.* (base). For each group scene, the name of the deity inscribed on the back pillar is the same as the name of the deity inscribed on the rectangular base.

Four of the group scenes listed above are inscribed on the base only (Cat. nrs. 85-6, 231, 244). The inscription for the adorant figure in front of Harmairty reads: Cat. nr. 85: *Recitation: May Harmairty, the Great God who is in Hebenu, give life, prosperity, health, a great good old age, honor, and praise to .... the lord ? who reveals Horus, the lord of Hebenu, Nespamai, son (of) Wedja'asetiwefankh.....*; the inscription on the base of Cat. nr. 86 reads: *May Harsematawy give life (to) Padihor, justified, son (of) Horwedja.*; the inscription for the adorant figure kneeling before figures of Isis protecting Osiris reads: Cat. nr. 231: *May Osiris Wennefer give life, health, strength, a long life, and a great good old age (to) Takelot, son (of) the Osiris Nakhtshep(en)her, born (of) the Lady of the House, Tadiheru.*; and the inscription associated with the

adorant in front of Isis protecting Horus scene reads: Cat. nr. 244: *Recitation: May Horkhentykhat, give life, health, strength, a long life, and a great good old age (to) Kham...khonsu, son (of) Harsaaset, born (of) Shepenherew* (base). For the last four adorant figures (Cat. nrs. 85-6, 231, 244) it is not possible to ascertain whether the adorant figure was in the original composition, as their back pillars were not inscribed. The inscription on one figure, Cat. nr. 172, is illegible.

Type 2: *Kneeling adorant wearing a bob wig* (Pl. 74)

The second type of adorant is depicted in the Adorant Type 1 pose but is rendered wearing a short bob wig covering the ears. Two figurines in this group comprise this type: Cat. nrs. 102 and 143.[67] The bob wig is a short, neck-length wig marked by vertical striations emanating from the top of the head. The face is framed by a fringe that may represent bangs. A comparison of Cat. nrs. 102 and 143 reveals a similar body type, with broad shoulders, narrow waist, and slender hips. Even the crease on the lap is almost identical to one another. The hairstyle on these figures is similar to the hairstyle of the adorant figure in the Egyptian Museum, Cairo: Cat. nr. 38 (Ch. 7, Part II).

Type 3: *Kneeling adorant wearing a bag wig* (Pl. 75)

The next type may actually be a variant of Type 2, but it looks very different from Cat. nrs. 102 and 143; therefore, I consider it to be a separate type. Cat. nr. 146[68] represents a kneeling adorant with both arms raised in adoration, but he wears a bag wig with the ears exposed. The wig is parted down the middle with a vertical incised line, and horizontal incised lines represent long strands that end at the exposed ears, an unusual feature on this group of bronzes. The side strands behind the ears are straight and extend down to the top of the back pillar. The incised lines on the back of the head are marked as wavy lines, also an unusual feature. In addition to the short striated kilt with a curved front flap wrapping from the left side, the figure wears an upside-down lotus pendant necklace. Another unique feature about this piece is that the figure is cast with a flat, narrow base,

[67] Hannover 2531 (Roeder 1956: 306 [§380d]; Riederer 1983: 8, nr. 84); Boston, MFA 72.4436 (unpublished).

[68] Hannover 1935.200.730 (Riederer 1983: 8, nr. 95); See App. E, nr. 48.

which is attached at the tips of the toes and a connecting bridge or tang under the knees to balance out the composition. Thus, technologically, this figure is more advanced than the majority of the figures in this group, as other figures are cast with tangs only or with the knees flush on the bases. This figure is inscribed on the back pillar with a prayer: *May Bastet give life to Kentem, justified, son of Setew(?) and Is, justified.* (tentative translation)

Type 4: *Kneeling adorant with high arms* (Pl. 76)

In the fourth type, the adorant figure is very similar in overall appearance to the first type; however, both of the arms are cast very high towards the ears. Three figures are cast in this type: Cat. nrs. 117, 157, 228.[69] It is not clear if this type of figure represents an adorant offering high praise since the arms are raised so high, or if the artisan was indicating that the adorant is listening to a god because the hands are placed close to the ears. The figures in this type may wear either close-cropped hair or are cast bald-headed. All figures wear a *shendyt* kilt. An incised scene of Osiris standing before a devotee is marked on the back of Cat. nr. 117. One Type 4 adorant figure is inscribed: Cat. nr. 228. The inscription on the chest reads: *The Good God, Lord of Heaven....*[70]

Type 5: *Kneeling adorant with hands raised to his ears* (Pl. 77)

In its own class and possibly a variant of Type 4 is Cat. nr. 254[71], which represents a kneeling man, adorned with a short bob wig and a *shendyt* kilt, cast with both arms raised very high. The major difference from Type 4 is the angle and position of the upper arms on this figure. The arms are cast with the upper arms horizontal to the entire body, causing the elbows to project forward in the same direction as the knees. From the elbows, the lower arms, wrists and hands extend back towards the ears. The palms are open, which gives the figure the appearance of listening to a god.

[69] Leiden, RvO AB 39b (Leemans vol. II: nr. 28, pl. IV); Paris, BNF 588 (Caylus 1756: Tome 2, 32, pl. viii, nrs. 1-2); Fitzwilliam E 3.1885 (unpublished).

[70] See App. E, nr. 61.

[71] Louvre E 27107 (Vandier 1973: 109, nr. 16).

Type 6: *Kneeling adorant with left palm on lap* (Pl. 78)

One distinctive type of kneeling adorant figure is the priestly figure, similar in overall appearance to Type 1, depicted with the right arm raised in adoration and the left arm lowered, as if supplicating. Two figures are examples of this type: Cat. nrs. 101 and 274.[72] This figure type seems to be multi-tasking; in other words, the priest is in the act of adoring *and* supplicating. Cat. nr. 101 is depicted with a large, round head that is bald and wears a short, plain kilt. Cat. nr. 274 is depicted with a close-cropped hairstyle and wears a *shendyt* kilt. Only one Type 6 adorant figure is inscribed: Cat. nr. 274. The inscription on the back pillar reads: *Rapefesh, son (of) Padiamun.*[73]

Type 7: *Possible kneeling adorant figures; arms lost* (Pl. 79)

The last kneeling adorant type is actually a group of unrelated figures. Their common feature is that the arms have broken off and their original arm placement is not known. Five figures from the present corpus fall into this group: Cat. nrs. 201, 213, 234, 275, 289.[74] Their overall appearance is similar to Type 1 adorants. They are rendered with either close-cropped hair or a shaven head. They wear either *shendyt* or short kilts. They are generally depicted with broad chests, narrow waists and slender hips. Otherwise, they have unremarkable differences. Two Type 7 adorant figures are inscribed: Cat. nrs. 201 and 234. The inscriptions on the back pillars read: Cat. nr. 201: *May Neith give life (to) Neithherky.*; Cat. nr. 234: *May the Uniter of the Two Lands give life (to) Ankhhor, son (of....).*[75]

7.2.3.2.2 Striding Figures

Type 8: *Striding adorant with both arms raised in adoration* (Pl. 80)

Type 8 is the striding adorant. The male figure is depicted with the left leg

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[72] Hermitage 751 (Golenischeff 1891: 91, nr. 751; Lapis & Matthieu 1969: 122-23 [133], fig. 87, pl. iv); Boston, MFA 72.4435 (unpublished).

[73] See App. E, nr. 72.

[74] Louvre, E 3845 (Rouit 1997: 221, cat. nr. 125); Naples 302 (d'Errico 1989: 122-3 [12.109]; Cozzolino 2001: 219 [XI.7]); Hermitage 753 (Lapis & Matthieu 1969: 124 [140]); Worcester, Worcester Art Museum 1947.8 (Sawyer 1947: fig. on 10); Manchester Museum 11031 (unpublished).

[75] See App. E, nrs. 57 and 64.

advanced and both arms bent at the elbows, raised in adoration. Seven figures of this type have survived: Cat. nrs. 141, 190, 204, 238, 260, 271, 277.[76] As with kneeling adorant figures, these examples are rendered with either close-cropped hair or a bald head. With the exception of Cat. nr. 238, each figure wears a long kilt with lengths ranging from the upper shin to the ankles. Cat. nr. 190 is rendered with an inscribed, mid-length kilt that wraps from the left and sandals. Cat. nr. 277 has a shin-length kilt with several wrap-around bands at the lower abdomen and a triangular apron. Cat. nrs. 204 and 271 wear long kilts that extend from the hips to the ankles. Cat. nr. 260 wears a kilt that comes just under the knees; Cat. nr. 238 wears a *shendyt* kilt. Thus, the majority of the figures in this type wear long kilts of varying lengths. Three Type 8 adorant figures are inscribed: Cat. nrs. 190, 204, 277. The inscriptions read: Cat. nr. 190: *Equipped Scribe of the Divine Father, Hererew, (and) the (doorkeeper?) Ankhsuy, ?* (front of kilt); Cat. nr. 204: *May Neith give life (to) Satnetjer(?)tepy (?)* (back pillar; tentative translation); Cat. nr. 277 reads: *Wahibre, son (of) Hepy, born (of) Neith(em)hat. May Osiris give life, health, strength, a long life, and a great good old age (to) Tiefnefer(?)* (around base).[77]

Type 9: *Striding adorant with left arm lowered* (Pl. 81)

The last adorant type is a striding figure with the left leg advanced, the right arm raised with an open palm, and the left arm hangs to the side. It is not clear why the left arm is lowered. There are two figures of this type in the present corpus: Cat. nrs. 121 and 191.[78] Each is rendered with a rounded head and close-cropped hair, a slender body, and a wide, deep navel. Each also wears a *shendyt* kilt. The main difference between the two pieces is their height. Cat. nr. 121 is taller and is rendered with elongated, thin limbs. Cat. nr. 191 has thicker limbs and appears stockier than Cat. nr. 121. An additional common feature is that both were cast with a base under the feet and a single tang.

[76] Louvre N 4528 (Hornemann 1951: part i, 315; Roeder 1956: 304 [§373, a]); Hermitage 2660 (Lapis & Mattheiu 1969: 121 [127], fig. 81, pl. iv); Hermitage 746 (ibid. 1891: 90, nr. 746; ibid. 1969: 121-22 [128], fig. 82); Marseille 828 (Maspero 1889: 140, cat. nr. 628; Champollion 1973: cat. nr. 168); London, UCL 8241; Louvre E 4691; Hamm 1967 (fragment) (last three figures unpublished).

[77] See App. E, nrs. 56, 58, 73.

[78] Chicago, OIM 11385 (Hornemann 1951: part i, pl. 251); London, UCL 8243 (unpublished).

7.2.3.3 Donors

The donor figure, a priestly figure that presents or holds a deity, may be a naophorous figure that presents a deity inside of a naos or a theophorous figure that holds a deity in its arms or with its hands and may be rendered kneeling, striding, or standing. There are forty-seven donor figures total in Catalogue II. Donor figures are almost as equally popularly rendered in either the kneeling (22) or striding (17) pose. Eight donor figures in the present corpus are rendered in the standing pose. There are five types of kneeling donors, three types of striding donors, and two types of standing donors. There are only three naophorous donors in Catalogue II (Types 1 and 6); six figures may have been naophorous statues (Types 2, 5, 8), but this is uncertain. Thirty-eight donor are theophorous figures (Types 3, 4, 7); thus, the theophorous donor is more commonly produced than the naophorous donor.

7.2.3.3.1 Kneeling Figures

Type 1: *Kneeling naophorous donor* (Pl. 82)

The first type of bronze donor figure is the naophorous type. The donor is represented as a kneeling priestly figure presenting a naos with a god or goddess inside of it. The naos may be cast separately or cast with the donor as a group. In the present corpus, only two figures are represented as naophorous donor Cat. nrs. 125 and 154.[79] The priest figure on Cat. nr. 125 is very corroded and few details have survived. Its naos holds a seated figure of the god, Harpocrates. The exterior of the naos is also corroded, but the protected Harpocrates figure has retained much detail. The group-figure was cast with two tangs, one under the priest's feet and one under the naos. The priest figure in Cat. nr. 154 is solidly manufactured and produced with close-cropped hair and finely detailed facial features, and wears a short, vertically striated kilt. It was cast with an inscribed back pillar and one tang under the ankles. The inscription of Cat. nr. 154 reads: *May Neith give life (to) Horirikhet, son (of) Iw(ef?)emkhonsu.*[80] The decorative naos of Horirikhet holds a seated figure of the goddess Neith.

[79] Leiden, RvO AB. 34 (Leemans vol. II: 3-4, nr. 24, pl. IV; Boeser vol. XII: 2, nr. 13, pl. III; Hornemann 1951: part iii, pl. 608); Copenhagen, Æ.I.N. 140 (unpublished).
[80] See App. E, nr. 50.

Type 2: *Kneeling donor, central element missing* (Pl. 83)

Two unpublished figures, Cat. nrs. 181 and 265,[81] have survived that are very similar in pose to Type 1, that is, kneeling with outstretched arms; however, their companion naos or god is missing from the composition. Thus, since it cannot be known what or which element completed the donor piece, I have called this group Type 2. The somewhat large (14 cm. tall) headless piece on display in the Louvre galleries is a fine work, though incomplete (Cat. nr. 265). The priest figure is cast kneeling, though leaning forward, on a flat, rectangular base. The long arms extend diagonally and straight to the lower thighs; the one remaining right palm faces inward as if it was holding a naos. The figure wears a *shendyt* kilt; the area on the lower lap is flattened. The other possible donor figure, Cat. nr. 181, is much smaller (5 cm. tall) yet it is detailed. Its characteristics are close-cropped hair, incised facial features, and fine muscular build. It is depicted wearing a diagonally striated wrap-around short kilt. The arms, bent forward at the elbows, lie flush on the thighs, and the left palm faces inward. The right hand is missing but most likely faced inward, also.

Type 3: *Kneeling theophorous donor* (Pl. 84)

The Type 3 kneeling donor does not utilize a naos; rather, the priestly figure holds or presents a god or goddess directly within the palms of its hands. Generally the arms narrow towards the knees in order for the figure to hold the deity. If the donor was holding a naos, the arm and palm positions would be wide to accommodate the naos. In Type 3, seven different deity figures are being presented: Maat (Cat. nrs. 77, 90, 115, 227, 270, 288),[82] Neith (Cat. nrs. 84 and 184),[83] Osiris (Cat. nr. 88),[84] Horus the Falcon (Cat. nr. 128),[85] a lioness-headed goddess (Cat. nr. 98),[86] a baboon (Cat. nr. 119),[87] and a

[81] Louvre s.n. (AE 009778); British Museum, EA 59452.

[82] Berlin, ÄMP 2508 (Roeder 1956: 216 [§258c], 305 [§377c,d], 503 [§676d]; Riederer 1978: 31, nr. 189); Vienna 5044 (Roeder 1956: 509 [§683c], Abb. 782); Paris, BNF 441 (Caylus 1761: Tome 4, 15-6, pl. vi, nrs. 1-2; Hornemann 1951: part v, pl. 1235); Paris, Musée du Petit Palais (cat. nr. unknown) (Legrain 1894a: cat. nr. 436); Athens, NAM 95 (Mallet 1896: 14 [95]); Brussels E.8040 (unpublished).

[83] Baltimore, WAG 54.544 (Steindorff 1946: 68, cat. nr. 217); British Museum, EA 64569 (unpublished).

[84] Baltimore, WAG 54.2095 (Op. cit.: 69, cat. nr. 219).

[85] Copenhagen, Æ.I.N. 604 (unpublished).

[86] Bologna KS 1854 (Kminek-Szedlo 1895: 161, cat. nr. 1854; Curto 1961: 119, cat. nr. 212).

[87] Fitzwilliam, EGA 4396.1943 (unpublished).

girl child (Cat. nr. 241).[88] Maat is the deity that is presented the most, with six surviving examples. She appears seated as she does in her Hieroglyphic form. For the most part, the donor's palms hold the goddess at the sides of her legs. In only one example, a donor poses with his left hand below the figure (holding her up) and the right hand holding her from the top of her feather (Cat. nr. 227). Neith is presented as seated, also. One Neith figure is crafted rather large compared to its donor (Cat. nr. 84) and one is presented on her own throne (Cat. nr. 184). The Osiris and Horus figures stand (Cat. nrs. 88 and 128), and the remaining three figures, the lioness-headed goddess, the baboon and the girl all are seated (Cat. nrs. 98, 119, 241). These figures attest to the variety of kneeling theophorous figurines manufactured in bronze at this time.

Seven of the thirteen Type 3 donor figures are inscribed: Cat. nrs. 77, 84, 88, 119, 184, 241, 288. The inscriptions on the donor figure with Maat read: Cat. nr. 77: *May Thoth, twice great, Lord of Khemenu, protect Ankhkhonsu, son (of) Neskhonsu.* (back pillar)[89] ; Cat. nr. 288: *May Thoth, twice great, Lord of Khemenu give life, (prosperity and) health, a long life, and a great good old age (to) Khenkhonsu.* (base).[90] The inscriptions on the donor figure with Neith read: Cat. nr. 84: *May Neith protect Padihor, son (of) Anefbastet* (back pillar)[91] *;* Cat. nr. 184: *May Neith give life and health (to) the Overseer of Weavers(?), Padineb(?), son (of) the Lady of the House, Mes'ankh....* (back pillar).[92] The inscription on the donor figure with Osiris reads: Cat. nr. 88: *May Osiris give (life) to Userneb(?)setew.....* (back pillar).[93] The inscription on the donor figure holding a baboon reads: Cat. nr. 119: *... (life) and dominion to Thoth, Twice Great of the Lords, given life...* (base).[94] The last inscription with a donor figure presenting a girl child reads: Cat. nr. 241: *May Imhotep give life, health, strength, a long life, and a great good old age to the revered one Imhotep with Ptah. Padibaste, son (of) Paheruser, born of Asetirdies.* (base); *May Imhotep give life to Padibaste, son*

[88] Louvre E 5784 (Drioton 1931: 581-85, pl. i-ii; Hornemann 1951: part v, 1443).
[89] See App. E, nr. 28.
[90] Ibid.: nr. 34.
[91] Ibid.: nr. 37.
[92] Ibid.: nr. 44.
[93] Ibid.: nr. 55.
[94] Ibid.: nr. 68.

of Paheruser, born of Asetirdies. (back pillar).[95] The inscription of the god(dess) invoked usually corresponds to the deity presented with the exception of the donor with Maat figure, which invokes Thoth rather than Maat. There are not enough surviving examples of the inscribed donor with Maat figure to determine whether or not there is a pattern in the inscription.

Type 4: *Kneeling donor-adorant* (Pl. 85)

Type 4 is the kneeling donor-adorant figure. In at least two works, characteristics of both the donor and the adorant are present: Cat. nrs. 118 and 282.[96] Furthermore, in both cases the god that they present is Osiris. In Cat. nr. 118, the priest figure is holding a small, standing figure of Osiris in its left palm and raising its right hand in adoration. In Cat. nr. 282, a small, standing figure of Osiris is attached to the torso of the priest figure by bands or straps and the donor raises both hands in adoration. Thus, the Type 4 donor figure is somewhat of a hybrid.

Type 5: *Possible kneeling donor figures; arms lost* (Pl. 86)

The last kneeling adorant type is a group of three unrelated figures: Cat. nrs. 136, 164, 279,[97] two of which are unpublished. They have missing lower arms and as such their arm position is unknown; however, their upper arms are widely set apart and, therefore, are likely to have originally been examples of kneeling naophorous donor figures. In each case, the surface of the bronze is very smooth and worn.

7.2.3.3.2 Striding Figures

Type 6: *Striding naophorous donor* (Pl. 87)

Type 6 is the striding donor presenting a deity within a naos. The male figure is depicted with the left leg advanced and both arms hanging at the sides, palms facing inwards, touching the outer walls of the naos. Only one unpublished figure in the present

[95] Ibid.: nr. 74.

[96] San Bernardino, CA, Fullerton Art Museum no. 30 (Sotheby's (New York) May 21, 1977: lot nr. 352; Carnegie Institute 1964: cat. nr. 40; Scott III 1992: 56-7, nr. 30; Aubert 2001: 345); Fitzwilliam, EGA 50.1949 (unpublished).

[97] Hermitage 4809 (Lapis & Matthieu 1969: 123 [139]); Florence 5693; Leiden, RvO F. 1951/10.5.

corpus falls within this type: Cat. nr. 171.[98] The statuette is a striding donor holding a thick-walled, upright rectangular naos with a standing Osiris inside of it. The donor is rendered with a bald head, husky build, and a long kilt that extends to its lower shins. The figure is incomplete as both feet are missing, and the surface is very corroded and worn.

Type 7: *Striding theophorous donor* (Pl. 88)

The majority of striding donor figures (15 of 19) are of Type 7 type: theophorous statuettes presenting a deity in their arms. This type is usually rendered with the left leg advanced and both arms holding a deity. This is the main figure type for striding donor figures and is comprised of a variety of striding theophorous figurines. In Type 7, five different deities are being presented: Maat (Cat. nr. 177),[99] Hathor (Cat. nr. 220),[100] Osiris (Cat. nr. 272),[101] a ram, probably Amun (Cat. nr. 124),[102] and a baboon, probably Thoth (Cat. nrs. 103, 109, 114, 129, 150, 165, 210, 229, 236, 250, 253).[103]

The striding donor carries the deity in a variety of ways. Cat. nr. 272 carries a seated Osiris in its left arm, with the lower arm bent vertically at the elbow, and the right arm raised. It is depicted wearing close-cropped hair and a short kilt. Cat. nr. 177 presents a small figure of Maat in both of his upraised hands, as if it was an offering. The priest figure is rendered with a bald head and wearing a long kilt. The donor carrying a standing Hathor, Cat. nr. 220, cups both hands below his waist, supporting the deity at the feet. He is depicted with a bald head and wears a long kilt. The donor figure type that presents a small baboon figure, most likely Thoth, is rendered with a variety of arm positions: right arm down (Cat. nr. 129), right arm raised 90° (Cat. nr. 109), right arm raised high (Cat. nrs. 103, 150, 165, 210, 229, 236, 250, 253), and with a scroll under his left arm (Cat. nr. 114). All of these figures wear long kilts except for Cat. nrs. 129 and

[98] British Museum, EA 17055.
[99] British Museum, EA 54004 (unpublished).
[100] New York, MMA 30.8.98 (unpublished).
[101] Hermitage 748 (Lapis & Matthieu 1969: 122 [129], fig. 83).
[102] Chicago, OIM 17567 (unpublished).
[103] Munich ÄS 4837 (Müller 1967: 125, Taf. vi [1,2]; Müller 1989: Heft 5, pp. 5, 6, 22, Abb. 16); Hildesheim 68 (Roeder 1937: 40 [§168-69], Taf. 27 a-b; Roeder 1956: 301, [§369, c], 371 [§488, b]; Riederer 1984: 7, nr. 74); Louvre E 3365 (Hornemann 1951: part ii, 326); Brussels E. 6824 (Hornemann 1951: part ii, 325); Copenhagen, Æ.I.N. 784; Brooklyn, BMA 37.552E; Boston, MFA 1994.234; Leiden, RvO F. 1952/9.4; Louvre E 22173; Louvre E 4537; Louvre E 17414(a) (last seven figures unpublished).

229, which wear *shendyt* kilts. Three of the long kilts also include triangular aprons (Cat. nrs. 150, 165, 253). The striding donor presenting a ram, probably Amun (Cat. nr. 124), is rendered with the left arm carrying the animal at its waist. The head and paws lie over the donor's arm and the feet of the ram dangle under it. The right lower arm is missing but the elbow portion that survived is raised at an angle that suggests that the right arm was raised in adoration originally. This figure has a shaven head and wears a long kilt.

Only one Type 7 donor figure has an inscription associated with it: Cat. nr. 103. The inscription on the front and right side of the rectangular base reads: *Recitation: May Thoth, God Twice Great, Lord of Khemenu give life, health, strength, a long life, and a great good old age (to) Tja-a'a, son (of) Iretiru, born (of) Heqer.*[104]

Type 8: *Possible striding donor figure; god or naos missing* (Pl. 89)

The last striding donor type, Type 8, actually represents a striding man with both arms outstretched. He may be holding or presenting either a naos or god(dess) figure that is now missing. Only one figure in the present corpus represents this type of figure: Cat. nr. 135.[105] It is rendered with the left leg advanced and both arms are bent forward. The hand position cannot be known since the lower arms of the figure are missing; however, the arms extend slightly forward in a position that suggests that there may have been a separately cast naos in front of the body. If this piece is not a donor figure, it would simply be a statue of a striding, bald, kilted man. Thus, at this time, its identification as a priest figure is uncertain and is only mentioned here as a possible donor figure in the Late Period corpus.

7.2.3.3.3 Standing Figures

Type 9: *Standing theophorous donor holding a baboon* (Pl. 90)

The last major donor type is the standing male figure holding a small figure of a baboon in its left hand. The left upper arm is parallel to the body and bent at the elbow. The left palm is facing upwards and the baboon is held at the feet. The right arm is bent at

[104] See App. E, nr. 40.
[105] Essen KPL 18 (With 1919: S. 97-106, Abb. 12; Müller et al. 1961: No. 237).

the elbow and the right hand is raised with the palm facing outward in adoration. Seven figures in the present corpus are examples of Type 9: Cat. nrs. 87, 144, 188, 224, 230, 251, 284).[106] All of these figures are depicted with a bald head except Cat. nr. 188, which has close-cropped hair. Each figure wears a long, formfitting kilt. Three kilts include a triangular apron (Cat. nrs. 87, 251, 284). Generally, the Type 9 examples are of similar appearance, with rounded heads, ovoid faces, slender bodies and narrow waists. None was inscribed and only one was produced with a back pillar. These figurines were most likely dedicated to the god Thoth because they hold a figure of a baboon, which is a symbol of Thoth.

Type 10: *Standing theophorous donor holding Maat* (Pl. 91)

Type 10 may actually be a variant of Type 9 but it is unique. In this type, the standing donor figure is depicted in the same pose as Type 9 but it is presenting the goddess Maat. In the Late Period corpus, one unpublished figure represents this type: Cat. nr. 256.[107] The figure holds Maat under her feet with its left palm, the hand placed at the hipline, and raises its right arm. The right hand is missing. The feather of the tall seated figure of Maat extends to the donor's chin, and it is cast engaged to the donor's body. The donor is rendered with a shaven head, incised facial features (now worn), and wearing what appears to be a long gown. There are no incised lines along the arms, neck or waist, but there is an indentation between the feet marking the boundaries of the gown. The slender, somewhat effeminate body is paralleled by the long, narrow, uninscribed back pillar cast with it.

[106] Baltimore, WAG 54.2092 (Steindorff 1946: 68, cat. nr. 218); Ashmolean 1971.943 (Ashmolean Museum, Dept. of Antiquities 1966: no. 197); Hannover 1935.200.557 (Roeder 1956: 318 [§401a], Abb. 411; Riederer 1983: 6, nr. 3); Toronto, ROM 916.1.1; London, UCL 8239; Louvre E 3366; Louvre E 17414(b) (last four figures unpublished).
[107] Louvre N 1592.

7.2.3.4 Performers of Cultic Ritual

The performer of a cultic ritual figure, one that is cast in the act of a specific ritual, is represented as a kneeling (38), striding (16), standing (1), or performing (2) figure. There are fifty-seven performer of cultic ritual figures total. These figures are twice as likely to be depicted kneeling as they are striding. Of the five main categories, this category has the greatest variety of types and has more figurines assigned to it than any other single category of the Late Period corpus in Catalogue II. This category represents the multitude of ritual acts rendered in bronze during this period; for example, these figures may be performing such ritual acts as: offering two *nw* jars, offering one vase, presenting a single vase over the left knee, offering a bowl sideways, presenting a cartouche-shaped object, offering a *htp*-shaped offering tray, presenting an offering tray and a *hez* vase, pouring a libation, presenting a cultic object, performing a dance or playing a harp. Some types have such significant variation in arm position that it was necessary to assign a separate type. There are ten types of kneeling figures and nine types of striding figures in this category.

7.2.3.4.1 Kneeling Figures

Type 1: *Kneeling priest offering two nw jars* (Pl. 92)

In performer of cultic ritual Type 1, the kneeling priestly figure, characterized by the shaven head and short-length kilt, is depicted in the act of offering two *nw* jars. Five figurines comprise this corpus: Cat. nrs. 89, 91, 175, 203, 214.[108] Generally, the figure is cast with a broad chest, and narrow waist and hips; the knees touch the base, if there is a base present, and the toes of the feet are bent. The tang produced with it is attached at the toes. In two examples, the arms are held perpendicular to the body (Cat. nrs. 89 and 203); in two cases, the arms are held low towards the lap (Cat. nrs. 91 and 175); in the last example, the jars are held high towards the chest (Cat. nr. 214). In this Type 1 group, two figures wear a short *shendyt* kilt (Cat. nrs. 89 and 214) and three wear a short kilt with either a central band (Cat. nr. 203) or a sash (Cat. nrs. 91 and 175). One figure is marked

[108] Marseille 584 (Maspero 1889: 106, cat. nr. 384; Champollion 1973: cat. nr. 177); Baltimore, WAG 54.2098 (Steindorff 1946: 69, fig. 220, pl. XXXV); Berlin, ÄMP 2574 (Berlin Museum 1895-97: taf. 52 [1st row left]; Berlin Museum 1899: 301, abb. 59 [left]; Hunger and Lamer 1932: Abb. 14; Roeder 1956: 325 [§411, e], 327-28 [§413, c], 508 [§682, a], Taf. 47 [k]; Riederer 1978: 40, nr. 473); Naples 365 (d'Errico 1989: 123 [12.110] fig. [left]); British Museum, EA 32771 (unpublished).

with armlets (Cat. nr. 89). Only one Type 1 performers of cultic ritual figure is inscribed but it is illegible: Cat. nr. 214.[109]

A variant of Type 1 is the kneeling priestly figure offering two small conical cups. Only one unpublished example in the Late Period corpus comprises this type: Cat. nr. 173.[110] The bulky figure is very corroded and worn. It is rendered with a shaven head, square-shaped face with modeled features, stocky build and thin limbs. The arms raise the conical cups high, as in Cat. nr. 214 above.

Type 2: *Kneeling priest offering one vase on the lap* (Pl. 93)

The next type is the kneeling priestly figure offering one vase on the lap. There are three kinds of vases that the priest offers in this group: 1) a large globular jar, 2) a tall vase, and 3) a single *nw* jar. Four pieces in the Catalogue II corpus offer one large globular jar: Cat. nrs. 76, 94, 163, 218.[111] All four figurines are rendered with either close cropped hair or shaven head and wear short plain or striated kilts. Other types of kilts (*shendyt* or sash-kilt) were not used most likely because their details would not be visible under the large globular jar. Generally, the arm position is low and the priest holds the jar at its base. One Type 3 performers of cultic ritual figure is inscribed: Cat. nr. 94, which is part of a group scene with the goddess Neith. The inscription on the rectangular base reads: *May Neith give life (to) Pawahusir, son (of) Nafy, born (of) Hep.*[112]

The next sub-type is a kneeling priestly figure that offers one very tall vase at the center of its lap, and balances the vase by holding it from the top or rim; thus, the arm position is high (Pl. 94). Two figurines comprise this type: Cat. nrs. 96 and 186.[113] Both of these figures are highly corroded and worn; thus, very few details are available on these two pieces. Another variant of Type 2 is the kneeling priestly figure offering a small *nw* jar

[109] See App. E, nr. 60.

[110] British Museum, EA 27360.

[111] Antwerp 79.1.45 5/5 (Allemant 1878: 13 [59-67]; Génard 1894: 15, nr. 45; De Wit 1959: 34 [94] pl. xii [3rd from right]; Depauw 1995: 129 [143]); Berlin, ÄMP 11012 (Legrain 1894b: 63 [411] (text); Roeder 1937: 212 [§607, d3a]; Roeder 1956: 221[§266, b], 307 [§383, a], 506 [§680, e], Abb. 780, Taf. 68 [b]; Riederer 1978: 32, nr. 195; Thiem 1996: 102-04); New York, MMA 23.6.20; Leiden, RvO F.1951/10.4 (last two figures unpublished).

[112] See App. E, nr. 38.

[113] Berlin, ÄMP 23008 (Roeder 1933b: 242, anm. 37-43; Roeder 1956: 361-62 [§471, a, e], 421 [§580, f], taf. 52 [e-f; i-k]; Riederer 1978: 30, nr. 145); British Museum, EA 65640 (unpublished).

on its lap: Cat. nr. 152.[114] This figure may also be related to the Type 1 performer of cultic ritual figure that offers two *nw* jars because the offering is the same. The arms are cast flush to the body. The figure is fashioned with close-cropped hair, wearing a plain, short kilt.

Type 3: *Kneeling priest offering one vase over left knee* (Pl. 95)

Type 6 is the kneeling priestly figure that offers one vase over its left knee. There are two kinds of vases that the priest offers: 1) a large, flare-rimmed vase, and 2) a conical vase. The priest that offers the large, flare-rimmed vase holds the base of the vase with its lowered left palm. There are two unpublished figurines that fall under this sub-type: Cat. nrs. 105 and 196.[115] Both figurines have rounded heads, thick necks and stocky builds. One priest, Cat. nr. 105, wears a short kilt. The other, Cat. nr. 196, is very corroded; not many details are visible. The main difference between the two pieces is that the vase of Cat. nr. 196 is quite large compared to the vase of Cat. nr. 105, which is rather small. On Cat. nr. 196, the large vase almost overshadows the body of the priest figure so that its right arm is bent at the elbow and is raised high to touch the rim of the vase. The figure holds the vase in the palm of its left hand and raises its right hand in adoration. Thus, in both examples, the right arm is raised: 1) to balance the large vase in front of the body, and 2) to convey adoration.

The single variant of this type is the kneeling priestly figure that offers one large, conical vase over its left knee with both arms lying parallel to the body and bending at the waist (Cat. nr. 195).[116] The right hand remains palm down and the left palm is upturned, supporting the vase. Although this unpublished figurine is very corroded and worn, some physical features are visible, such as the thick head with a full face, the muscular build and wide torso.

[114] Hildesheim 89 (Roeder 1937: 41 [174], Taf. 27f-g; Hornemann 1951: part iii, 565; Roeder 1956: 307 [§383, a]).
[115] Brooklyn, BMA 16.357; London, UCL 8250.
[116] London, UCL 8249.

Type 4: *Kneeling priest holding globular bowl sideways* (Pl. 96)

The Type 4 kneeling priestly figure is rendered in an interesting pose. This type of figure holds a large, round-bottomed bowl sideways (rim opening to the left) with both hands, and has a scroll under the left arm. Two figurines in Catalogue II are examples of this type: Cat. nrs. 95 and 145.[117] The bowl shape and size, and the thickness of the scrolls, are proportionately similar on each figure. The figure, Cat. nr. 145, is depicted with close-cropped hair and wearing a short, striated kilt. The arms are bent at the elbows. The right hand supports the base of the bowl and the left hand is flush with the left thigh and holds the bowl at the bottom on the rim. Cat. nr. 95 is rendered with a shaven head and short kilt. The arm position is slightly different from Cat. nr. 145, with the right had supporting the base of the bowl and the left hand holding the bowl at the top of the rim on the left side. Furthermore, the context of Cat. nr. 95 survived as this priest figure is part of a group scene. The priest figure is situated on the right side proper of an inscribed, rectangular base that reads: *...gods, Lord of Heaven... forever ....given... ... born of ....*[118] In front of the tiny priest figure stands a tall, striding figure of Anubis and a slightly smaller figure of Isis.[119]

Type 5: *Kneeling priest presenting a large cartouche-shaped receptacle* (Pl. 97)

Type 5 is the kneeling priestly figure presenting a large, oblong cartouche-shaped receptacle: Cat. nr. 99.[120] This object is actually a fragment of a larger work (discussed below). The priest with close-cropped hair and short kilt, kneeling upright with both arms extended in front of his body, touches the curved end of the three-dimensional cartouche with his open hands. The extremely large, open box is cast perpendicularly to the priest, with the straight, tied rope end of the box jutting forward. The opening of the receptacle is deep and probably held a substance, such as incense. Incense burners with this type of composition, a male figure in front of a cartouche-shaped receptacle, are usually cast with a

[117] Hannover 1935.200.728 (Hornemann 1951: part iii, pl. 646; Hickmann 1956: 78, Taf. v [1, right]; Roeder 1956: 307 [§383, c], 462 [§629, a], 483 [§653, c], 504 [§676, 1st e], Abb. 389; Riederer 1983: 8, nr. 96); Berlin, ÄMP 13148 (Roeder 1937: 212 [§607, d1b]; Roeder 1956: 56 [§83, c], 59 [§88, a], 240 [§300, d], 307 [§383, c], 507 [§681 a, b], taf. 68 [f]; Riederer 1978: 41, nr. 484).
[118] See App. E, nr. 39; the inscription is questionable and fragmentary.
[119] This study does not include an analysis of the god and goddess figures.
[120] Bologna, KS 1855 (Kminek-Szedlo 1895: 162, cat. nr. 1855; Curto 1961: 119, cat. nr. 210).

figure of a king, rather than a priest.[121] Thus, since the purpose for such objects was to function as the receptacle for incense on bronze incense burners, this object most likely served the same purpose.[122]

Type 6: *Kneeling priest presenting a small cartouche-shaped tray* (Pl. 98)

The next type is the kneeling priest presenting a small, shallow cartouche-shaped tray: Cat. nr. 240.[123] The object that he presents is similar in motif to Cat. nr. 99 but the overall composition of this piece is quite different. Cat. nr. 240 is a complete work, cast with its own rectangular base and an inscribed back pillar, which reads: *May Osiris-Apis give life (to) Udjanefewheri, daughter of Padisopdet.*[124] The priest figure is fashioned with close-cropped hair, sharp facial features, and a muscular build. It wears a decorative broad collar and a short, striated kilt. On the lap, and cast with the piece, is a laterally placed, shallow offering tray in the form of a cartouche. Though the figurine is unique, the general pose parallels Type 7 below.

Type 7: *Kneeling priest presenting a htp-shaped offering tray* (Pl. 99)

Type 7 is the kneeling priest figure presenting a *htp*-shaped offering tray on its lap. Four surviving examples comprise this group: Cat. nrs. 108, 137, 162, 285,[125] three of which are unpublished. The priests have bald heads (Cat. nrs. 137 and 162) or close-cropped hair (Cat. nrs. 108 and 285) and wear short, striated kilts (Cat. nrs. 137 and 162) or *shendyt* kilts (Cat. nr. 285).[126] Their body type is similar to one another; all have broad shoulders and narrow waists and hips. Only Cat. nr. 285 differs in body type. It has sloped shoulders, a flaccid tone to the body, modeled nipples irregularly placed, and a thick waist and hips. Also, the priest (Cat. nr. 285) holds the offering tray high above his knees rather than flush on the knees. One Type 7 figure has an inscription but it is questionable:

[121] For example, Hildesheim 2367 (Roeder 1937: 67-8 [§293], taf. 38 a, abb. 158-60); Naples 413 (Cantilena & Rubino 1989: 122, cat. nr. 12.106, fig.).
[122] Fischer 1956: fig. 23.
[123] Louvre E 4695 (Hornemann 1951: part iii, 609).
[124] See App. E, nr. 67.
[125] Fribourg ÄFig 2001.16 (Gasser 2001: XVI, Abb. 1); Leiden, RvO F.1951/10.3; Toronto, ROM 948.34.73; Brooklyn, BMA 37.362E.
[126] I was unable to determine costume for Cat. nr. 108.

Cat. nr. 108 may read "t*o offer*."[127] The next three figure-types below (Types 8-10) are related to performer of cultic ritual Type 7 because they each have to do with some aspect of pouring a libation.

Type 8: *Kneeling priest presenting an offering tray and a vase* (Pl. 100)

In Type 8, a vase in the palm of the right hand is added to the Type 7 composition. In this type, the kneeling male figure is presenting both an offering tray and a vase: Cat. nrs. 74 and 167.[128] One priest, Cat. nr. 74, has close-cropped hair, plastic eyebrows and cosmetic lines, and a muscular build with a shin-length kilt. He supports an offering tray on his lap, holding it on his proper left side, and his right palm is flush with his right knee. I believe that the second piece, Cat. nr. 167, also belongs to this type, but the offering tray and vase are missing. This priestly figure (Cat. nr. 167) is cast slightly differently. Similar to Cat. nr. 74, it has close-cropped hair and plastic eyebrows, but it has an average build and wears a *shendyt* kilt. Also, the tips of the toes and the knees of Cat. nr. 167 are on the same ground line to one another; thus, this figure sits higher than Cat. nr. 74. Due to this awkward position, the arms, bent forward at a 90° angle, project outward rather than lie flush on the lap. The left hand is rendered with an open palm, presumably to hold the offering tray; the right hand is in a fist and probably held a *hez* vase.

Type 9: *Kneeling priest in the act of pouring a libation onto a tray* (Pl. 101)

Type 9 is the kneeling priestly figure represented in the act of pouring a libation from a vase onto an offering tray. Eight surviving figurines comprise this group: Cat. nrs. 83, 97, 120, 122, 209, 223, 269, 276.[129] The priestly figure is depicted like Type 10;

[127] See App. E, nr. 41.

[128] Antwerp 79.1.45 3/5 (Allemant 1878: 13, nr. 63; Génard 1894: 15, nr. 45; Hornemann 1951: part iii, pl. 648 (as Ptolemaic); Roeder 1956: 308 [§384, c], 504 [§676, e], Abb. 391; De Wit 1959: 34 [92] pl. xii [2nd from left]; Depauw 1995: 129 [145] (as from Tell Basta)); British Museum, EA 2282, vase and tray missing (unpublished).

[129] Baltimore, WAG 54.541 (Steindorff 1946: 131, cat. nr. 551, pls. lxxxvii, cxviii; Hornemann 1951: part vi, 1466; Hill 1958: 279 (middle figure); Legrain 1894: 63 [410] (text)); Bologna, KS 1849 (Kminek-Szedlo 1895: 161, cat. nr. 1849; Curto 1961: 119, cat. nr. 213); Hermitage 754 (Golenischeff 1891: 92, nr. 754; Lapis & Matthieu 1969: 123 [134]); Chicago, OIM 10605 (Hornemann 1951: part iii, 650); Munich, ÄS 1021 (Riederer 1982: 15, nr. 119); Chicago, OIM 11386; Ashmolean 1874.139;; Louvre s.n. (E4292?) (last three figures unpublished).

however, a small *htp*-shaped offering tray lies on its left palm, flush on the lap, and the right palm faces inward, supporting the base of the libation vase. The figures are depicted with either close-cropped hair or shaven head. Three wear short kilts (Cat. nrs. 120, 209, 223); four wear sash-kilts (Cat. nrs. 97, 122, 269, 276). The arm position of Cat. nr. 97 is slightly different than that of the other examples; the arms are bent at a 90° angle, which results in a high placement of the vase and offering tray. The metalsmith strengthened the high placement of these cult objects by leaving a thin bridge connecting the left knee with the underside of the left palm. Only one Type 9 performer of cultic ritual figure is inscribed: Cat. nr. 83. The small priest sits before a figure of Neith enthroned and inscription on the base reads: *May Neith give life to Horemakh(bit), son (of) Nafy, born (of) Hep.*[130]

Type 10: *Kneeling priest pouring a libation; vase placed laterally* (Pl. 102)

The Type 10 figure is the small kneeling priestly figure pouring a large libation on its lap with the vase placed laterally over the offering tray, rather than sideways as with Type 9. Only one unpublished example of this type exists: Cat. nr. 170.[131] The figure appears to be in the actual act of pouring a libation onto the tray, which then the liquid continues to flow forward out of the pictorial scene, rather than sideways, as with Type 7. Cat. nr. 170 is crafted with a bald head, large build, and a striated *shendyt* kilt.

A variant of Type 10 is the kneeling priestly figure pouring a libation from one libation vase, placed laterally, but without the offering tray present (Pl. 103). Again the liquid seems to flow forward out of the pictorial scene. Four pieces comprise this last group of kneeling performers of cultic ritual: Cat. nrs. 127, 212, 247, 266.[132] They are cast with either close-cropped hair or bald head and have short (Cat. nrs. 127 and 247) or knee-length kilts (Cat. nrs. 212 and 266). The figures sit high on the knees creating a strong diagonal line forward on the legs and lap; the palms are flush on the sides of the vase and the arms are depicted in the act of pouring the libation. All of these figures are manufactured with a single tang under the shins; thus, they were clearly part of a larger

[130] See App. E, nr. 33.
[131] British Museum, EA 2286.
[132] Louvre E 10785(c) (Hornemann 1951: part iii, 564); Naples 255 (Roeder 1956: 424, Tav. 86a-c; d'Errico 1989: 121-22 [12.104]; Cozzolino 2001: 220 [XI.10]); Copenhagen, Æ.I.N. 603; Louvre s.n. (AE 034133) (last two figures unpublished).

group scene of which the context is now no longer known.

7.2.3.4.2 Striding Figures

Type 11: *Striding priest offering one large vase; both arms down* (Pl. 104)

The next type is the striding priestly figure is offering one wide, open-rimmed vase, placed centrally to the body. In this type, both arms are down and hold the large vessel from the bottom, while striding with the left leg advanced. Two unpublished figures comprise this type: Cat. nrs. 259 and 264,[133] both in the Louvre. Cat. nr. 259 is a fragment and is very corroded; the head and legs are missing. Cat. nr. 264, is depicted with close-cropped hair, projecting ears, an ovoid face, a muscular build and thin limbs. Both figures wear a short kilt. In Cat. nr. 264, the vase equals approximately one-fourth of the height of the priest figure. The vessel type is the same for both figures; however, for Cat. nr.. 259, the figure supports the vase at the bottom with the left hand and the right hand is bent, holding the top of the rim.

Type 12: *Striding priest offering one vase over left knee; right hand at rim* (Pl. 105)

Type 12 is the striding priestly figure presenting one tall conical vase with a flaring rim. The left arm is straight and parallel to the body, holding the vase over the left knee, and the right arm is bent with the right hand holding a portion of the right side of the rim. There are four surviving examples in this group, two of which are unpublished: Cat. nrs. 199, 208, 258, 273.[134] The figures are depicted with either close-cropped hair or a shaven head, and wear short kilts. For Cat. nrs. 208 and 258, the left arm is bent slightly at the elbow and curves inward. One figure, Cat. nr. 273, is depicted with a straight right arm that lies flush to the left side of the thigh. The fist is perforated, which is an unusual feature for the small bronze figurines.

[133] Louvre s.n. (id nr. AE 006551); Louvre N 4527 (fragment).

[134] Hermitage 750 (Golenischeff 1891: 91, nr. 750; Lapis & Matthieu 1969: 122 [130]); Munich ÄS 168 (Riederer 1982: 16, nr. 150); London, UCL 75952; Louvre N 4526.

Type 13: *Striding priest pouring a libation onto an offering tray* (Pl. 106)

This type is the striding version of performers of cultic ritual Type 9. The figure strides while pouring a libation onto an offering tray. The left leg is advanced, the arms are bent at the elbows and the priest presents a small tray under a *hez* vase before him. Two unpublished figurines fall under this group: Cat. nrs. 192 and 202.[135] The two figures are bald-headed and wear short, undecorated kilts. Cat. nr. 192 is cast with a thin rectangular base and the figure is highly corroded. Cat. nr. 202 is cast with a large rectangular base and the surface of the figurine is smooth.

Type 14: *Striding priest pouring a libation; vase perpendicular to body* (Pl. 107)

The next type is a striding priestly figure pouring a libation from a single *hez* vase, holding the vase perpendicular to the body, without an offering tray.[136] Two figurines in Catalogue II comprise this type: Cat. nrs. 248 and 287.[137] In both examples, the left leg is advanced. The left arm holds the vase from underneath it while the right arm is slightly bent; the right hand, positioned over the vase and towards the base, steadies it. The figurines are depicted wearing short kilts. Cat. nr. 248 is cast with a shaven head. The head of Cat. nr. 287 is missing. While both figures have an identical pose, Cat. nr. 248 is cast with tangs under the feet and at present is inserted into a base and Cat. nr. 287 is cast with its own rectangular base and a back pillar. One Type 14 performer of cultic ritual figure is inscribed: Cat. nr. 248. Its rectangular base reads: *May Wadjet give life (to) Pa-di-....*[138]

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[135] London, UCL 8244; Manchester Museum 11128.

[136] Compare the figure type of this group scene to the Horus and Seth bronze group scene, Cat. nr. 249 (Vandier 1951: 63, cat. nr. 5, fig. 2; Musèe Guimet 1959: nr. 213; Ziegler and Bovot 2001: 302, nr. 7); under Supplicants Type 1 (above)).

[137] Louvre E 14227 (Drioton 1932: 18, fig. on 17 (as ichneumon); Hornemann 1951: part v, 1326; Roeder 1956: 303 [§372c]; Brunner-Traut 1968: 26 [6], taf. ii [4] (text); Etienne 2000: 26, nt. 32, (fig), 102, cat. nr. 32); Vienna 4278 (Roeder 1956: 303 [§372e], Abb. 387).

[138] See App. E, nr. 70.

Type 15: *Striding priest presenting a cultic object* (Pl. 108)

Type 15 is the striding priestly figure that presents two specific kinds of cultic objects: an *ankh* sign, a scroll or both. Four figures in the corpus, three of which are unpublished, are examples of this type: Cat. nrs. 158, 182, 189, 252.[139] Two of these figures (Cat. nrs. 182 and 252) are cast in the same pose, which is the striding pose, with the left leg advanced, left arm down, and right arm bent at a 90° angle with the right hand fisted. Cat. nr. 252 carries an *ankh* sign in the left hand and the right fist holds a scroll. The scroll is missing on Cat. nr. 182; however, the fist on this figure is perforated and may have held a scroll (or other object) that was produced or cast separately. Both figures wear a thickly-modeled *shendyt* kilt and broad collar; thus, they are stylistically similar to each other, as well. The other two figures in this group, Cat. nrs. 158 and 189, are cast with the left arm bent at the elbow and the left hand positioned under the breast bone. They each carry an object that resembles a scroll. Cat. nr. 158 carries the scroll in the left hand, and Cat. nr. 189 carries a large scroll under the left arm. The right arm remains down at the side of the body on both figures and the right hand is represented either as a fist (Cat. nr. 189) or left open and flush against the right thigh (Cat. nr. 158). Both figures have close-cropped hair. Cat. nr. 189 wears a striated *shendyt* kilt, armlets and bracelets. Cat. nr. 158 wears a shin-length, sash-kilt and a broad collar.

Type 16: *Striding priest with hands held in front of the body; palms down* (Pl. 109)

The next type is a unique figure as it represents a striding man with both arms held in front of him. Only one unpublished figurine comprises this type: Cat. nr. 183.[140] The figure is a man with a shaven head, wearing a striated *shendyt* kilt. It is cast on a flat rectangular base with a single tang under it. The arms are positioned low on the body, as if the figure is about to raise its arms in adoration. It is not clear what the figure is doing; however, it has the minimal physical features of a priestly figure: a shaven head and a short kilt, thus I have included the figure in this study.

[139] Leiden, RvO AB. 44 (Leemans vol. II: 3, Nr. 23, Pl.IV; Boeser vol. XII: 2, nr. 19); British Museum, EA 60579; London, UCL 8240; Louvre E 22167 (last three figures unpublished).
[140] British Museum, EA 64560.

Type 17: *Striding priest presenting a ring; purpose unknown* (Pl. 110)

The Type 17 striding priestly figure presents a ring before its body. One figure in Catalogue II comprises this type: Cat. nr. 193.[141] The figure is fashioned with a shaven head and a knee-length kilt; most other features are worn or corroded. The lower arms of this figurine are positioned low on the body and a large ring is presented about thigh-high; the lower legs are missing. It is not known whether the ring itself was significant or if the ring was simply a support for a separately cast object, such as a cultic vase that is now missing.

7.2.3.4.3 Standing Figures

Type 18: *Standing priest presenting a small ring(?); purpose unknown*

One curious unpublished piece represents the Type 18 performers of cultic ritual figure: Cat. nr. 155, which is similar to Type 17 but it is in a standing pose.[142] The figurine is cast with a large, egg-shaped shaven head, flaccid chest, and a form-fitting gown. The arms are engaged to the torso, then bend forward at 90° angles, presenting a small ring (possibly) at approximately waist-high. There is a perforation hole in the palms, thus, it may have held a different type of object such as a lotus stem. This figurine is odd as most ancient ancient Egyptian standing statues represent female figures rather than male.

7.2.3.4.4 Other Figures

Type 19: *Performing priests* (Pl. 111)

The last figure type, Type 19, is the priest participating in some kind of performance. Two sub-types comprise this category: the priest performing a dance, and the priest playing a musical instrument. There is one surviving figure of the priest performing a cultic dance: Cat. nr. 239.[143] This dancing man is cast with a shaven head and wearing a knee-length, striated kilt. Both arms are bent before him at approximately 45° angles; the hands are missing. The left knee is bent and lifted about waist high, and the right leg, the support leg, is rendered as somewhat straight. The left foot and the right

[141] Leiden, RvO AB. 38 (Leemans vol. II: Nr. 25, pl. IV; Boeser vol. XII: 2, Nr. 14).
[142] London, UCL 8245.
[143] Louvre E 4692 (Hornemann 1951: part ii, 348).

lower leg are missing. The figure appears to be skipping or dancing, and possibly playing musical hand instruments; thus, it is depicted in the act of performing a cultic ritual dance. It may be considered a priest figure because of its appearance and the prayer inscription, which is similar to other figures in the present corpus. The inscription reads: *Revered with Ptah, the God's Father, Pashedbastet, son (of) Ankhefensekhmet, born (of) Renpetnefer.*[144] "God's Father" is a type of priest.[145]

As with the dancing figure, there is only one example in the Late Period corpus of an uninscribed male figure playing a musical instrument, in this case a harp: Cat. nr. 286.[146] The small figure is a seated man playing a harp, and may be a priest figure as it is cast with a shaven head, wearing a short, plain kilt with a muscular build. The figure is very corroded and the surface is worn.

7.2.3.5 *K3* Priests or Offering Bearers

The *k3* priest or offering bearer figure, a figure that carries offerings over its head with the arms in the form of a *k3* sign, is crafted either in the kneeling or striding pose. There are twenty-nine *k3* priest figures total in Catalogue II. *K3* priest figures are almost equally rendered in the kneeling (13) and striding (16) pose. There are seven types of kneeling *k3* priests and four types of those depicted striding. These figures may be propitiating the deity to whom the bronze figure is invoked or the deceased for whom the figure is dedicated. They may offer: a tray of offerings, a box, two *hez* vases, a vase over the left shoulder, or other cultic objects. This category of priestly figures is easily identifiable by the upward *k3* arm formation or variations thereof.

7.2.3.5.1 Kneeling Figures

Type 1: *Kneeling k3 priest; both arms up, with tray of offerings* (Pl. 112)

Type 1 is the kneeling *k3* priest figure type, that is, a male figure depicted balancing a flat, disc-like tray on its head with both arms up, seemingly in the formation of a *k3* sign,

[144] See Ch. 2.3.4 and App. E, nr. 66.
[145] Gardiner 1957: 555; Zivie-Coche 1991: 137-41, 144-47; Blackman 1998: 124; Jones 2000: I, 345, nr. 1283.
[146] Vienna 662 (Roeder 1956: 307 [§382, f], abb. 388).

to support the tray. Five figures comprise this type: Cat. nrs. 79, 178, 197, 206, 225.[147] Generally, the figure is cast with a broad chest, tipped-in waist, and narrow hips. The chest and torso are flaccid rather than muscular, and the limbs are thin. The figures wear close-cropped hair and either a short or *shendyt* kilt. One figure, Cat. nr. 225, is fashioned wearing a broad collar. Another feature on the kneeling *k3* priest figure-type is that all of the cakes are piled low on the tray. Two Type 1 *k3* priest figures are inscribed: Cat. nrs. 79 and 178. The inscriptions read: Cat. nr. 79: *May Osiris and Isis give life to Bakenrenef, son (of) Pabakkhutawy and Heribdiremetj of the Temple of Osiris, and to Ankhhor, son of Habes.* (base)[148] ; Cat. nr. 178: *Osiris.....* (back pillar; fragmentary).[149]

Type 2: *Kneeling k3 priest; right arm raised in adoration* (Pl. 113)

A second type, or possibly a variation of Type 1, is the kneeling *k3* priest balancing a tray on his head while his right arm is raised in adoration before him. There are two examples of this type in the present corpus: Cat. nrs. 226 and 246.[150] Cat. nr. 226 wears a *shendyt* kilt and Cat. nr. 246 wears a short, striated kilt and a broad collar. The arm position varies slightly on each work. On the Pitt Rivers example (Cat. nr. 226), both arms are positioned forward and the arms are bent at the elbows at approximately 90° angles. Thus, the left hand is positioned such that the back of it is presented first and the palm faces inward towards the face. Conversely, the right hand is raised and the palm is face forward. A bridge connects the right side of the tray with the right hand. The right arm of the Louvre example (Cat. nr. 246) is positioned the same as the Pitt Rivers example (Cat. nr. 226); however, the left arm is positioned perpendicularly, like the Type 1 *k3* priest figures. Thus, Cat. nr. 246 may be considered as a transitional piece between the standard *k3* priest with both arms forming a *k3* sign and the *k3* priest that supports the tray with his left hand while raising his right hand in adoration. The Pitt Rivers example (Cat.

[147] British Museum, EA 59392 (Roeder 1956: 309 [§386b], Abb. 393); Ashmolean 1971.944 (Ashmolean Museum, Dept. of Antiquities 1966: no. 196); Athens, NAM 132 (Bufidis & Roeder 1941: 27-44, Taf. i, ii, Abb. 1, 2, 4); Marseille 846 (Maspero 1889: 142, cat. nr. 646; Champollion 1973: cat. nr. 164 (as Ptolemaic; catalogue says = Maspero cat. nr. 468)); London, UCL 8251 (unpublished).
[148] See App. E, nr. 30.
[149] Ibid.: nr. 54.
[150] Louvre E 10785(b) (Hornemann 1951: part iii, 652); Oxford, Pitt Rivers 1884-67-71 (unpublished).

nr. 226) seems to me more technologically advanced than the Louvre example (Cat. nr. 246) as the proportions and the casting of the latter are rather crude.

Type 3: *Kneeling k3 priest; both arms down, with tray of offerings* (Pl. 114)

Type 3 is the kneeling priest figure balancing a tray on its head while both of its arms are rendered at the sides, rather than raised in the form of a *k3* sign. Thus, it may actually represent an offering bearer rather than a *k3* priest, since it does not have the symbolic arm formation. Only one unpublished bronze figure in the Late Period Catalogue II corpus comprises this type: Cat. nr. 243.[151] According to a Louvre Museum photograph and records,[152] this small figure is part of a larger, composite group scene. The priest is situated before a large, bronze enthroned lioness deity, both of which are attached to a modern rectangular base. Thus, it may not be the intended composition. The offering bearer is not inscribed and there is no way of determining if the figure belongs with the lioness deity seated before it. The priest figure itself is rather interesting. It appears as if both arms remain at his sides, and the hands are flush on the lap while he balances a large tray has several cakes piled high. I was unable to gather further details from the photograph.

Type 4: *Kneeling k3 priest; both arms up, offering a box* (Pl. 115)

This type is similar to the Type 1 *k3* priest figure type; however, here the priest with his arms in the formation of a *k3* sign is depicted offering a box on his head, rather than an offering tray with cakes on it. There are two figures in this group: Cat. nrs. 93 and 233.[153] In Cat. nr. 93, the box is deep; in Cat. nr. 233, the box is shallow. The Louvre example (Cat. nr. 233) is depicted with close-cropped hair, wearing a broad collar and a striated, *shendyt* kilt. The figure has a slender body and thin limbs. The Berlin figure (Cat. nr. 93) is extremely corroded and detailed features are not apparent, but it is

[151] Louvre E 5968.

[152] I was not able to personally examine this work.

[153] Louvre E 3799 (Hornemann 1951: part iii, 639; Rouit 1997: 221, cat. nr. 128); Berlin, ÄMP 10522 (Roeder 1937: 212 [§607, d2a]; Roeder 1956: 106 [§150, c], 308 [§386, a], 414 [§570, a], 480 [§647, g], 505 [§678 b, c], taf. 68 [i]).

clear that it wears a short kilt. In both cases, the box is cast hollow and likely served a practical function, such as a receptacle for incense. The Berlin figure (Cat. nr. 93) is part of a larger group scene, including a tall *hez* vase behind a row of figures in which two figures of the deity Harpocrates flank the kneeling *k3* priest. All of the figures are attached to the original rectangular base of the composition. This object or group scene was cultic, though its exact function is unclear.

Type 5: *Kneeling k3 priest; both arms up, offering an unknown object* (Pl. 116)

Type 5 is also similar to the Type 1 *k3* priest figure type. This *k3* priest figure type is represented holding an unknown disc-like object (probably a lotus) on the top of its head. Only one unpublished example of this type survives, Cat. nr. 180,[154] thus it is somewhat unique. The disc has a concave interior and a thick 'stem' is present on the back of the head of the priest. The figure has a slender build, with a tipped-in waist and narrow hips, and is depicted with close-cropped hair and wearing a *shendyt* kilt. The representation of the k3 priest offering a lotus rather than sustenance is unusual. The sun and creation are represented by the lotus in Egyptian art; therefore, the symbolic offering is probably one of everlastingness.

Type 6: *Kneeling k3 priest; both arms up, offering two hez vases* (Pl. 117)

The sixth type of *k3* priest figure is the kneeling man offering two *hez* vases on his shoulders and is comprised of only one figure: Cat. nr. 261.[155] Th*e figure* is still cast with the arms in the formation of *k3* sign, but it offers two tall vases instead of a tray of offerings on the head. The priest figure is cast with a flattened, shaven head, an average build, and slender torso. The vertical, median line of the chest is marked by a thick central groove. A horizontal, incised line is present, about armpit high on the chest, which is paralleled by a horizontal, incised line around the waist; the latter line represents the belt or band of the kilt. These two horizontal lines are an unusual feature and may be indications that the figure's kilt was wrapped around the rib cage/lower abdomen, waist, and hips and

[154] British Museum, EA 59394.

[155] Louvre N 5048 (Hornemann 1951: part iii, 638).

not just around the hips. The two tall *hez* vases, which extend beyond the top of the head, on either side of the figure are supported by the rather large hands that are positioned inward above the head.

Type 7: *Kneeling k3 priest; both arms up, offering one jar on left shoulder* (Pl. 118)

The last type of kneeling *k3* priest is represented with a large water jar on his left shoulder. Though only one kneeling figure comprises this type, Cat. nr. 242,[156] there are five striding examples with a similar composition (see below, Type 11). The head shape of this figure is similar to Cat. nr. 261 (above), which is flattened on the top of the head. This figure has an average build with a slender body and thin limbs. The arm position is slightly unusual. In profile, the arms are not in line with the silhouette of the back, as is usual, but rather bend slightly forward, especially the left arm, which juts forward slightly. In the hollowed area between the left arm and the head, the metalsmith added a large water jar. This arm bends at a 90° angle. The right arm, on the other hand, is elongated and extends from the right shoulder, bends at the right ear, and extends over the head, the hand touching the top of the vertically placed tall jar. Thus, the arms frame the face and head, but emphasize the left side of the body with the addition of the large water jar.

7.2.3.5.2 Striding Figures

Type 8: *Striding k3 priest; both arms up, with tray of offerings* (Pl. 119)

The first type of striding *k3* priest figure, Type 8, is similar to that of the Type 1 kneeling *k3* priest. The striding figure, with the left leg advanced, balances a tray on its head supported by both hands. As with the kneeling *k3* priest figures holding a tray, the arms appear to form a *k3* sign. Eight bronze figures comprise the Type 8 group: Cat. nrs.

[156] Louvre E 5949 (ibid.: part iii, 653).

112, 139, 147, 176, 194, 211, 245, 283.[157] Generally, the figure of the *k3* priest is fashioned with a broad chest, a narrow waist, and average hips. The chest is slightly modulated and the limbs are thin. The figures are cast with either close-cropped hair or a bald head, and wear a short kilt (Cat. nrs. 112 and 147), a *shendyt* kilt (Cat. nrs. 211 and 245), or a long kilt (Cat. nrs. 176 and 194). One figure, Cat. nr. 147, is decorated with a broad collar, and the eyes are embellished with silver inlay. There is also variation in the offering trays. One tray is concave and does not carry cakes (Cat. nr. 147) but does include an inscription on it, another tray has no cakes (Cat. nr. 194), for three trays the cakes are piled low (Cat. nrs. 112, 176, 245), and the cakes are piled high on two trays (Cat. nrs. 211 and 283).[158] One Type 8 *k3* priest figure is inscribed but it is illegible: Cat. nr. 147.[159]

Type 9: *Striding k3 priest; right arm raised in adoration* (Pl. 120)

Type 9 is similar to the kneeling Type 2 *k3* priest figure. The striding figure balances a tray on its head and raises its right hand in adoration. There is only one unpublished example in the present corpus, Cat. nr. 257.[160] The figure is extremely corroded and in poor condition; the feet are missing. The left arm is missing but traces of the hand appear on the left side of the tray on its head. The figure has a shaven head and wears a short kilt with a thick knot at the waist. Very little detail has survived; however, the right hand, although rendered rather small, is positioned with the palm facing outward.

Type 10: *Striding k3 priest, holding a lotus* (Pl. 121)

Another type that balances a tray on the head is the striding *k3* priest figure that also

[157] Hannover 1978.9 (Munro 1982: 126 [23]); Louvre E 10785(a) (Hornemann 1951: part ii, 336); Munich ÄS 6285 (Schlögl 1978: 92-3, nr. 322; Wildung 1979: 205, abb. 6; Wildung 1980: 32; Habrich *et al.* 1985: cat. nr. 35); Germany, Private Collection, 1990 (*Christie's London*, Nov. 18, 1977, Lot 535; *The Summa Galleries Inc. and Superior Gallery*, Beverly Hills, Dec. 16, 1978-Jan. 31, 1979, Nr. 24; Pamminger 1990: 99, cat. nr. 63 (as TIP)); Toronto, ROM 910.17.18 (Hornemann 1951: part ii, 335); London, UCL 8247; British Museum, EA 46670; Brussels E. 2864 (last three unpublished).
[158] Re: Cat. nrs. 211 and 283, cp. Ashmolean 1988.11, 18th Dyn.
[159] See App. E, nr. 49.
[160] Louvre s.n.; marked as N 4387 but actual inventory nr. is unclear, according to the Louvre Museum computer database.

holds a lotus in its hand. The single example of this type, Cat. nr. 205,[161] balances a tray by supporting it with its left hand and holds a large figure of a lotus, the stem extending from the foot to the chest, with its right hand. It is in excellent condition with a smooth, even surface. The tall, slender *k3* priest has a shaven head, and wears a necklace and long, shin-length kilt. The left arm is raised high and bent at an approximate 90° angle, holding the left side of the offering tray, which has several cakes piled high. The right arm is lowered and bent slightly forward, at about 160°, to hold the base of the lotus. The incised face of the *k3* priest has a rather stern expression on it, with rounded, convex eyes, a long nose and pursed lips. The figure was cast with a flat, rectangular base and a tang underneath for attachment to a separate base.

Type 11: *Striding k3 priest; offering one vase on left shoulder* (Pl. 122)

The last major type of striding *k3* priest is one that balances a vase on his left shoulder, similar to *k3* priest Type 7 above. Five examples in Catalogue II of a priest offering a large *hez* jar or water vase on his left shoulder fall under this type: Cat. nrs. 92, 111, 113, 148, 151.[162] The figures are bald and wear either a short kilt (Cat. nrs. 92, 111, 148), a *shendyt* kilt (Cat. nr. 113), or a high-waisted, long kilt (Cat. nr. 151). They are cast with either a rectangular base (Cat. nrs. 113 and 151) or with tangs under each foot (Cat. nrs. 92 and 148). The feet are missing on Cat. nr. 111. There are three arm positions for the left arm: 1) raised then bent up, as in Type 10 (Cat. nr. 151), 2) the arm placed alongside the torso, then bent upward diagonally (Cat. nr. 92), and, 3) the more frequent position, the arm bent in such an angle that the elbow is thrust forward and the back of the hand touches the left shoulder (Cat. nrs. 111, 113, 148). Cat. nr. 148 includes a bell-shaped object in the right hand that may be a censer. The position and appearance of the right arm on Cat. nr. 113 is similar to the same elongated arm of Cat. nr. 242 (*k3* priest

[161] Marseille 829 (Maspero 1889: 140, cat. nr. 629; Champollion 1973: cat. nr. 167).

[162] Brussels E. 6800 (Chassinat 1922: 6, 32, pl. xvii [4]; Galerie Georges Petit 1922: cat. nr. 73, pl. vii (as NK); Hornemann 1951: part ii, 341); Hildesheim 52 (Roeder 1933b: 257, abb. 24; Roeder 1937: 40 [§170-71], Taf. 27, c-d, Abb. 102-03, 103a; Hornemann 1951: part ii, 317; Roeder 1956: 303 [§372, c], 481 [§650, b]); Hildesheim 88 (Roeder 1933b: 257, abb. 25; Roeder 1937: 40-1, [§170, §172], Taf. 27e, Abb. 104; Hornemann 1951: part ii, 318; Roeder 1956: 303 [§372, c], 481 [§650, b]; Riederer 1984: 7, nr. 78); Berlin, ÄMP 7352 (Roeder 1956: 303 [§372, c, d], 481 [§650, a], taf. 44 [p]; Riederer 1978: 36, nr. 337); Brussels E. 2621 (unpublished).

Type 7).

A single example exists of a striding *k3* priest balancing a large globular jar on his left shoulder, Cat. nr. 280,[163] which is a variant of Type 11. The main difference between this figure and other Tpye 11 figures is the kind of vessel that the priest figure carries, which is a wide, round-bottom, open-mouth jar more akin to the vessel rendered in Type 7 of performers of cultic ritual. In this example (Cat. nr. 280), the jar is deep, and currently has a crack on the front. The *k3* priest is bald and wears a long, undecorated kilt that extends from his lower abdomen to his ankles. His left leg is advanced, his left arm supports the jar over his left shoulder, and the right arm, although now missing, either hung down at the side or was bent at the elbow and the hand was raised in adoration. Very few details have survived due to the figurine's poor condition. The upper portion and left side are corroded, though enough of the face survives to indicate that the figure had incised eyes, a long nose and a straight, wide mouth. The slender body has little definition, including broad shoulders, narrow waist and torso, and thin limbs. This figure, likely part of a group scene, was cast with a small, rectangular base and a single tang.

7.3 Discussion

Visual analysis suggests that the majority of the priestly figures (236 of 237) in Parts I-III of the Late Period corpus were manufactured in bronze. Only one figurine was made of silver, Cat. nr. 222. None of the bronze figures in Parts I-II of this chapter has been analyzed to determine composition. Sixteen bronze figures from the Late Period corpus Part III, all in German collections, have been analyzed by J. Riederer (1978: 5-42; 1982: 5-34; 1983: 5-17; 1984: 5-16; 1988: 5-20). Six statuettes are housed in the Berlin Museum (Riederer 1978: 30-2, 36, 40-1, nrs. 145, 189, 195, 337, 473, 484). One Late Period priestly figure from the Gustav-Lübcke-Museum in Hamm was analyzed (Riederer 1988: 9, nr. 151). Five statuettes are housed in Hannover (Riederer 1983: 6, 8, nrs. 3, 5, 84, 95, 96). Two figures each in Hildesheim and Munich were analyzed (Riederer 1982: 15-6, nrs. 119, 150; Riederer 1984: 7, nrs. 74, 78).

[163] Hermitage 5551 (Lapis & Matthieu 1969: 122 [131], fig. 84).

Chart of Compositionally Analyzed Bronzes From Catalogue II

Berlin Figures

Cat. nr. 90 -- 80% copper, 8.3% tin, 9.6% lead, 1.4% arsenic

Cat. nr. 91 -- 70.5% copper, 3.6% tin, 24% lead, 1.3% arsenic

Cat. nr. 92 -- 75.4% copper, 9% tin, 14.4% lead

Cat. nr. 94 -- 83.7% copper, 8.6% tin, 7.2% lead

Cat. nr. 95 -- 70.5% copper, 4.5% tin, 23.6% lead

Cat. nr. 96 -- 89% copper, 5.7% tin, 4.5% lead

Hamm Figure

Cat. nr. 140 -- 76.6% copper, 4.7% tin, 17.65% lead

Hannover Figures

Cat. nr. 142 -- 87% copper, 10.7% tin, 1.25% lead

Cat. nr. 143 -- 80.4% copper, 2.5% tin, 15.3% lead, 1.22% arsenic

Cat. nr. 144 -- 90% copper, 9.2% tin, 0.24% lead

Cat. nr. 145 -- 74.2% copper, 7% tin, 17.3% lead

Cat. nr. 146 -- 78% copper, 6.3% tin, 15.3% lead

Hildesheim Figures

Cat. nr. 150 -- 86% copper, 11.16% tin, 2.2% lead

Cat. nr. 151 -- 80.1% copper, 15.16% tin, 4.46% lead

Munich Figures

Cat. nr. 208 -- 65.5% copper, 5.6% tin, 28% lead

Cat. nr. 209 -- 77% copper, 3.7% tin, 18.7% lead

Cat. nrs. 91, 95 and 208 are considered "leaded bronze" because of their high lead content. Cat. nrs. 142 and 144 are copper-tin alloy. The majority of these figures are of copper-tin-lead alloy: Cat. nrs. 90, 92, 94, 96, 143, 145-46, 150-51, 209. In all, eleven of the sixteen figures are of copper-tin-lead alloy; two are of copper-tin alloy, and three are of leaded bronze.

Metalsmiths continued to use both solid and hollow casting methods when producing small and large scale statuary during the Late Period. Of the twenty-one bronze figures in Parts I-II, twelve were solid cast: Cat. nrs. 38-41, 44-48, 50-2, and nine were hollow cast: Cat. nrs. 35-7, 42-3, 49, 53-5. Three figures were cast with their own rectangular base: Cat. nrs. 36, 50, 55. Figures were cast with either one tang (Cat. nrs. 37, 48, 51), two tangs under each foot (Cat. nrs. 41-3, 49, 54), or four tangs (Cat. nr. 35). Four tangs, though unusual, was necessary for the semi-prostrate figure of Haremhab, as the knees and feet touch the ground line; the tangs were needed to support the piece. Three figures had no trace of a tang (Cat. nrs. 44-5, 47); and the presence of tangs could not be ascertained for eight pieces: Cat. nrs. 36, 38-40, 46, 50, 52, 55.[164]

The quality of craftsmanship for the bronzes discussed in Parts I-II of the Late Period ranges from excellent to poor. Seven of the nine figures attributable to Dynasty 26 were of high quality and well-preserved; two pieces from this Dynasty 26 corpus were in fair condition (Cat. nrs. 35-6). Of the nine Dynasty 26 bronzes from Part I, all were rendered with fine features and exquisite detail, except for Cat. nrs. 35-6. Evidence of gold or silver inlay was found on seven of the nine figures: Cat. nrs. 35-6, 43, 49, 53-5. Cat. nr. 35 has traces of gold near the inscription. There is silver inlay on the hair, eyes and broad collar of the Maat figure that Cat. nr. 36 holds. Cat. nr. 43 has silver inlay for the whites of the priest's eyes. There is possible gilding overall on Cat. nr. 49. Cat. nr. 54 has traces of gold leaf on the abdomen. Lastly, Cat. nr. 55 has silver inlay for the whites of the eyes and gold inlay for the pupils of the priest and leopard. Stone inlay for the eyes was present for Cat. nr. 55, and may have also been utilized likewise for the manufacture of Cat. nrs. 35, 53-4 as these statues have concave eyes, which is a feature indicative that inlay was used. No inlay of any kind was found on the bronzes in Chapter 7 Part II that I personally examined.

I dated the majority of pieces in Part I (Dynasty 26) first by analyzing their inscriptions, and second, by stylistic analysis and comparison (discussed below). Seven of the nine figures in Part I were inscribed: Cat. nrs. 35, 37, 43, 48-9, 53, 55. Three of those inscribed included the name Psamtik, whether written within a cartouche (Cat. nrs.

[164] Either the piece was permanently attached to a modern base, was in a locked display, or I was not able to personally examined it (as in, the Cairo bronzes).

43 and 55) or not (Cat. nr. 48). Three figures were only inscribed with personal names, Haremhab (Cat. nr. 35), Padiamun (Cat. nr. 53), and Harbes (Cat. nr. 37) and no royal name, and the inscription on one figure was not translatable (Cat. nr. 49). Thus, these figures were dated by stylistic features and attributes. Overall, the inscriptions were located on the back pillar (Cat. nr. 48), around the belt (Cat. nr. 37), on the front of the apron (Cat. nrs. 35, 43, 53), on the sash placed diagonally over the front and back of the left shoulder (Cat. nrs. 43, 49, 55), and also on the buckle and knees (Cat. nr. 55). One figure was also inscribed with a priestly title, Priest of Amun, and a prayer of life (Cat. nr. 55). Cat. nr. 48 was inscribed on the back pillar with a prayer of life and the dedicant's filiation. Three figures were inscribed simply with an identification and/or title (Cat. nrs. 35, 43, 49), and two included the lineage with the simple identification (Cat. nrs. 37 and 53). None of the figures from Part II was inscribed.

While it is difficult to discuss stylistic qualities concerning the figures listed in Part II (Dynasty 27-31) of this chapter because most of these figures are in poor condition and/or corroded, the location of origin or probable location of origin may offer additional information on the priestly bronze figure; thus, I have discussed these figures separately in the section above from the unprovenanced pieces in Part III. I determined that the twelve figures in Part II were uncovered from excavations, though detailed records of their findspots have remained elusive. These statuettes came from the sites of Saqqara (Cat. nrs. 39-40, 45), Memphis (Cat. nrs. 46-7), Ityai el-Barud/Naukratis (Cat. nrs. 50-2) in Lower Egypt and El Kab (Cat. nr. 38) and Thebes (Cat. nrs. 41-2, 44) in Upper Egypt. From Chapter 2.3.2.6 above (pp. 47-52), the relevant recorded bronze finds dating from Dynasty 26 to the early Ptolemaic Period were located in Lower Egypt, and this small group of figures substantiates this finding (eight of twelve bronze figures or 66%). The information for the figures from El Kab and Thebes is sparse; general reports of priestly bronzes, however, have been reported to come from Saqqara and Naukratis. These figures were determined to be votive deposits (Cat. nrs. 38-40, 50-2) by their excavators and were located within or near temple precincts. For six figures (Cat. nrs. 41-2, 44-7) the archaeological context is unknown. In this "excavated" sub-group the five priestly categories are well represented: supplicant (Cat. nr. 39), adorant (Cat. nrs. 38 and 40),

donor (Cat. nrs. 42 and 44), performer of cultic ritual (Cat. nrs. 50 and 52), and *k3* priest/offering bearer (Cat. nrs. 41, 45, 47, 51). The twelfth example (Cat. nr. 46) may be an adorant, donor, or priest pouring a libation. Thus, although additional bronze figures from Part III may have come from archaeological contexts and I was unable to locate the data, the "excavated" twelve bronzes from Part II verify that the five main categories were utilized between the Late and Ptolemaic Periods.

In contrast to the uniformity of style that marked the Twenty-fifth Dynasty (Ch. 6), the bronze figures dating to the Late Period (Part I) have some degree of variability in execution, though all stay within the conventions of the ancient Egyptian artistic canon. While three figures in the Dynasty 26 group (Part I) were dated by the inclusion of the name Psamtik in their inscriptions (Cat. nrs. 43, 48, 55) as mentioned above, six figures in this group could only be dated by stylistic comparisons, manufacturing techniques, or archaeological context: Cat. nrs. 35-7, 49, 53-4. The semi-prostrate figure of Haremhab (Cat. nr. 35) is unusual because it is a semi-prostrate figure in the attitude of adoration, even though the semi-prostrate leg position has been rendered in stone as early as the New Kingdom.[165] The degree of naturalistic detailing of the face and head of Haremhab, however, suggest that this piece (Cat. nr. 35) was not manufactured in the New Kingdom or Third Intermediate Period when the faces of priests were still idealized,[166] but rather the facial details coincide more with a style of a later date, most likely Dynasty 26. For example, other figures in Part I (Dynasty 26) exhibit a naturalistic rendering of the head: Ayhat (Cat. nr. 55) and to a certain extent Khonsuirdas (Cat. nr. 43), and both date to Dynasty 26 by their inscriptions. Furthermore, technologically, a complex figure such as the semi-prostrate figure of Haremhab could not have been successfully executed until mastery of the metalsmithing process was achieved, which occurred sometime between the Third Intermediate Period and the first part of the Late Period (Dyn. 26). Therefore, I concluded that the bronze figure of Haremhab is most likely of Dynasty 26 date.

In addition, two bronze figures, Padiamun in the Louvre (Cat. nr. 53) and the uninscribed, striding priest from Samos (Cat. nr. 54), are rendered with the same serene

[165] For example, in sculptures of the king launching a barque; Bosse 1936: 57, nr. 152, Tf. VIII d; Desroches-Noblecourt 1985: nr. 64; Russmann 1989: 155.
[166] See Ch. 4-5.

countenance of the Twenty-sixth Dynasty figure of Khonsuirdas (Cat. nr. 43), which is inscribed with the titulary of Psamtik I. Both figures (Cat. nrs. 53-4) are somewhat large and hollow cast, and they follow the conventions of early Late Period Egyptian sculpture, especially in the style and execution of the face of Padiamun and the general pose and dress of the Samos work. Furthermore, the only Twenty-sixth Dynasty excavated piece, Cat. nr. 54, was found in an archaeological context dated to the seventh century B.C.

Furthermore, the bronze statuette in the Metropolitan Museum of Art (Cat. nr. 49) dates to the Twenty-sixth Dynasty based on the presence of the *sm*-priest's attribute on the figurine: the high-relief, leopard-skin cloak. According to the Physical Features list (App. D, D.7), the leopard-skin cloak was rendered in bronze for only a short period of time, between the Kushite and Late Periods; thus, this figure most likely dates to Dynasty 26 since the figure does not exhibit Kushite features. Lastly, the unusual donor figure of Cat. nr. 36, which kneels on one knee, is also technologically challenging for earlier periods, requires a great deal of skill to execute, and was not a figure-type in the New Kingdom and Third Intermediate Period. In addition, the donor exhibits a serene, somewhat smiling face that stylistically is related to the Dynasty 26 Saïte Period.

For the twenty-one bronze figures in Parts I-II of this chapter, the priestly costume is varied. The figures wear seven types of dress: 1) the striated short kilt (Cat. nrs. 36, 38-40, 44-5, 48, 50, 52, 55), 2) the undecorated short kilt (Cat. nrs. 41 and 47), 3) the striated *shendyt* kilt (Cat. nrs. 35, 37, 42), 4) the knee-length kilt (Cat. nr. 51), 5) the shin-length kilt (Cat. nrs. 46 and 49), 6) the sash-kilt (Cat. nrs. 43 and 49), and 7) the short-sleeved bag tunic with a long sash kilt (Cat. nr. 53). Three figures wear the garment and leopard-skin cloak of the *sm*-priest (Cat. nrs. 43, 49, 55). Three other figures wear a broad collar (Cat. nrs. 44, 52-3). Two figures wear an amulet necklace, one of unusual design (Cat. nr. 42)[167] and one depicting a Hathor head amulet (Cat. nr. 55). All figures in Parts I-II are rendered with either close-cropped hair or shaven heads, with the exception of the small-scale priestly figure from the group scene, Cat. nr. 38, which wears a curled wig.[168] In general, the kneeling figures and small-scale striding figures in Parts I-II wear short, knee-length or shin-length kilts. The large-scale striding figures (Cat. nrs. 43, 53,

[167] See Catalogue description, App. A, Cat. nr. 42.

[168] See Late Period Summary Chart, pp. 195-96.

55) are more elaborately dressed, with kilt and cloak or kilt and bag tunic combinations. The small-scale exception is Cat. nr. 49, which is depicted wearing a sash-kilt and leopard-skin cloak. Of interest is the intricate and elaborate detail of beading on the kilt, belt, and front apron of Cat. nr. 55, which is unprecedented and has not been replicated in subsequent eras.

The practice of engraving scenes with gods on the body or clothing of the priestly figure continued in the Twenty-sixth Dynasty. Four figures in this corpus have such scenes: Cat. nrs. 43, 49, 53, 55. Two of the statues are engraved with a figure of Osiris standing in profile, facing left: 1) on the right shoulder of Khonsuirdas (Cat. nr. 43)[169] and 2) on the right side of the back of Ayhat (Cat. nr. 55). For two bronzes, the scenes are in raised relief: 1) a figure of Osiris standing in profile is decorating the front panel of the kilt of the *sm*-priest (Cat. nr. 49), and 2) a plastic triad scene of Sekhmet, Amun and Nefertum is on the chest, most likely the garment, of Padiamun (Cat. nr. 53). Of note, the three examples of the standing Osiris in profile (Cat. nrs. 43, 49, 55) are remarkably identical in appearance, whether produced in raised or sunk relief. Furthermore, the practice of engraving scenes of gods on priestly bronze figures is almost always reserved for large statuary.

Finally, the number of priestly types in bronze rose exponentially during the Late Period, as is attested to in Part III of this chapter, since under each basic category (supplicant, adorant, donor, performer of cultic ritual and *k3* priest) numerous types were observed and analyzed. This phenomenon contrasts greatly with the paucity of variable types manufactured from the New Kingdom through the Third Intermediate Period (see Chapters. 4-6), although the basic categories were represented. In regards to the twenty-one figures in Parts I-II, the main categories are represented: the supplicant (Cat. nr. 39), the adorant (Cat. nrs. 35, 38, 40, 48), the donor (Cat. nrs. 36-7, 42-4, 54), the performer of cultic ritual (Cat. nrs. 50 and 52), and the *k3* priest (Cat. nrs. 41, 45, 47, 51). Exceptionally, two of the twenty-one figures are represented as a *sm-priest* (Cat. nrs. 49 and 55) in addition to the theophorous donor figure, Khonsuirdas (Cat. nr. 43) that also wears a *sm-priest* or leopard skin cloak. One figure is represented in the standard ancient

[169] Hall 1930: pl. I.

Egyptian striding pose but exhibits the basic attributes of a priest, that is, a shaven head and long kilt (Cat. nr. 53). In all, the adorant, the donor and the *k3* priest figure prominently in this group (Parts I-II). Of 208 metal alloy priestly figures in Part III, twenty-nine pieces represented supplicants (14%), forty-seven were rendered as adorants (22.5%), forty-seven were donor figures (22.5%), fifty-seven were performers of cultic ritual (27%), and twenty-nine were *k3* priest figures (14%). In this group of priestly figures from Part III, the adorant, the donor and the performer of cultic ritual figure were the most common.

Chapter VIII
The Greek and Roman Periods

8.1 Dating Considerations

Chapter 8 comprises eighteen examples of ancient Egyptian priestly bronze figures that securely date to the Greek and Roman Periods. The Greek Period includes the Macedonian (ca. 332-06 BC and Ptolemaic (ca. 306-30 BC) time periods, and figures are divided as such. Undoubtedly many pieces from the previous chapter may have been manufactured during this time period also, especially those bronzes that were manufactured during the late fourth century BC, because of the possibility that time periods and artistic styles overlapped. The majority of statuettes in the Græco-Roman corpus are small-scale figures, i.e., under 15 cm. tall; only three of the eighteen bronzes were larger (Cat. nrs. 56, 58, 61). Cat. nr. 61 is a head fragment; the full statue would have been much larger, considering the somewhat large size of the head. Both solid and hollow casting methods continued to be used in these latest of periods. Few pieces were excavated; only Ashkelon, Israel yielded figures of bronze priests for the Ptolemaic Era (Cat. nrs. 62-3) and Armant, Egypt secured the sole Roman Period example (Cat. nr. 68). These few examples offer assistance in dating the Græco-Roman bronzes in two ways. The Ashkelon statuettes illustrate that bronzes manufactured entirely in the Egyptian style continued to be produced in the late fourth century BC, and that they were being exported to neighboring countries. The Roman Period Armant statuette provides a dated stylistic parallel for the other figures of similar composition in this study. The remaining unprovenanced figures are dated by style of dress, rendering of the body, and specific details of the face. Those statuettes dated to the Greek Period have highly variable features with no cohesive style. Some appear to be manufactured entirely in the Egyptian style and some have Greek features incorporated into the rendering of the Egyptian subject. The Roman Period examples display a distinctly Classical appearance, even though the Egyptian priest figure is the subject. Six of the twelve figures dated to the Greek Period were inscribed (Cat. nrs. 56, 59-60, 62, 64-5). None of the six Roman Period examples had inscriptions. Thus, inscribed bronzes did not continue to be manufactured after the Greek Period of ancient

Egypt.

8.2 The Greek Period Corpus and Types

There are twelve figures in this group, discussed below. Three statuettes are kneeling (Cat. nrs. 62, 64-5), two are standing (Cat. nrs. 56, 58), six are striding (Cat. nrs. 57, 59, 60, 63, 66-7) and one is a fragment (Cat. nr. 61). The pieces discussed are arranged by their general type, then by their sub-type.

8.2.1 Kneeling Figures

Kneeling priest with arms raised in adoration,[1] Dyn. 30 to early Ptolemaic Period (early 4th. C. BC), approx. 9.2 cm. (Cat. nr. 62; Plate 124)

One of two bronze priest figures excavated from a Hellenistic deposit at Ashkelon in 1934 (Iliffe 1936: 61-8), this kneeling priest figure provides evidence for the continued artistic and religious practice of producing small-scale figures of its type to be used as part of larger group scenes. This piece was cast with a single tang underneath the shins and was probably gilded (Iliffe 1936: 61). The statuette represents a priest in the act of adoration, with both elbows resting on his stomach as he raises his hands with palms facing outward. His skull is slightly misshapen and extends back as if receding. He appears to be bald, as there is no indication of a close-cropped hairline. He is fashioned with an oblong face and full cheeks, plastic eyebrows and cosmetic lines, convex pupils, a long nose with a pointed tip, a wide mouth, and a pointed chin. Overall, the figure is crafted with a large build, broad shoulders, a thick waist and thick hips. It has thin arms and legs, a slight paunch and a long, teardrop navel. The figure is fashioned wearing a short kilt with thick, vertical striations and a patterned belt with small, vertical striations that do not line up with the striations of the kilt. Sharp grooves made after the casting define the form at the inner elbows and knee/leg joints, as well as at the toes. The hands are worn. The figure was cast with a narrow, square-topped back pillar inscribed with: *May Osiris give life (to) Irhor, made by the Lady of the House, Isesdiefnatkha.*[2]

[1] Israel Museum 1934-31; Iliffe 1936: 61, 66-7, cat. nr. 11, pl. xxxiii, fig. 2; Roeder 1956: 306 [§380, b].
[2] See App. E, nr. 25.

Kneeling priest with extended arms,[3] Ptolemaic Period, 9.8 cm. (Cat. nr. 64; Plate 125)

This solid cast figure is one of the few surviving examples of priestly figures that was executed with remarkable detail in the facial area. It is a representation of a kneeling priest with both arms extended forward and palms facing inward. He originally held a figure of a god or goddess that was placed on the open-ended, rectangular socket that was cast on his lap above his knees. The figure was cast with a round-topped back pillar and one tang beneath the knees. Silver inlay was used for the whites of the eyes and the heart amulet that the figure wears. The piece may have been gilded in antiquity, as there appears to be gold overlay over the entire surface, or the surface may have been treated subsequently by conservators.

The priest is cast with an oblong face that exhibits an expressive countenance, complete with incised wrinkles on the broad forehead. His face is crafted with incised eyes, plastic pupils and eyebrows, and concave whites for the eyes. The inner brows are angular, giving him a worried appearance, and one might argue, portrait-like. The underside of the long nose exhibits two nostrils and a pointed tip. He is rendered with high cheekbones and hollowed cheeks. The lower lip is fleshy and pouting and the ears are rendered with accuracy. The sides of the chin and lower cheeks were tooled after the piece was cast. The plastic hairline is rendered in a unique pattern, which is echoed across the front plane of his face by incised wrinkles.

The figure was crafted with a large build, a broad chest, low waist, and wide hips. The chest is modeled with pendulous breasts and no nipples. The pronounced paunch is marked with a wide, teardrop navel. The simple dress comprises a short kilt with a curved overlap wrapping around the torso from the left. There is no front flap or apron. The kilt is decorated by vertical striations and it has an incised, narrow belt. The priest is adorned with a necklace that is represented by two incised lines converging at the center of his chest and terminate in a dangling heart amulet. The inscription on the back pillar reads: *May Osiris give life (to) Padiamunnebity, son of Ankhef(en)mut, born (of)*

[3] British Museum, EA 49243; Shubert 1989: 30-1, pl. x [b]; Roeder 1956: 135 [§180, c], 305 [§377, a], 427 [§585, a]. cf. Bothmer 1960: 149-50.

Sekhmetbastetwerew.[4]

Kneeling priest offering a figure of Osiris and a hez vase,[5] Ptolemaic Period, 7.1 cm. (Cat. nr. 65; Plate 126)

This unpublished, solid cast figure represents a kneeling priest who is offering a figure of Osiris and, at the same time, pouring a libation from a *hez vase.* He is fashioned with close-cropped hair and a short kilt. The priest has a long, rectangular face with large, convex eyes, plastic eyebrows, no cosmetic lines and large, projecting ears. His face is crafted with a long, narrow nose, a small, pursed mouth, a square chin and a thin neck. There is an incised line across his forehead with a slight curve upwards at the temples. Then the line curves up over his ears and down the nape of his neck, delineating his close-cropped hair. He has a large build with a broad chest with a plastic right nipple (the left nipple was not rendered), a high, narrow waist, narrow hips, thin arms and legs, and small hands and feet. The Osiris figure is cast in front of his chest, abdominal area and lap; therefore, the front of the priest's body cannot be examined. The priest wears a short kilt with vertical striations and a thin belt. The figure is cast with a square-topped back pillar, which has an inscription that reads: *May Osiris protect Djedefhor, justified; may Osiris protect Senenetmut,*[6] and one tang located under its toes.

8.2.2 Standing Figures

Standing priest presenting a figure of Osiris on a short pedestal,[7] Ptolemaic Period (end of the 4th C. BC), 29 cm. (Cat. nr. 56; Plate 127)

The largest example of a priest for the Greek Period is this hollow cast bronze that may have a Theban provenance.[8] It is part of a composite scene: the priest is standing on a rectangular base and presents a standing figure of Osiris, who is on his own short base. The Osiris figure is about two-thirds the size of the priest and extends from the priest's

[4] See App. E, nr. 26
[5] British Museum, EA 59391.
[6] See App. E, nr. 27.
[7] Berlin ÄMP 9258; Murray 1930: 164-65, pl. xlvi [1]; Bosse 1936a: 37 [84], Taf. iv [d]; Roeder 1956: 493-94 [§666, c], Abb. 764, Taf. 66 [d]; Kischkewitz 1991: 232, nr. 140.
[8] Kischkewitz 1991: 232.

shins to his chest. The entire scene was most likely cast in sections due to its somewhat large size. I was not able to personally examine this figure as it was in conservation.

The priest is bald and wears a long kilt that wraps around his mid-torso. He is crafted with a rectangular face, convex eyes, natural eyebrows, and no cosmetic lines. The right ear is very worn as much of the left size of the face and head is corroded. The nose is long with a bulbous tip and nostril holes are present. The lower part of the face is fashioned with a wide, upturned mouth, thin lips and a square jaw. Overall the figure has a slim build, with an average-sized chest with little to no definition and a narrow waist and hips. It has thin arms and legs, and well-modeled toes. The hands are modeled, although there is much abrasion and corrosion to this region, as well as heavy corrosion on the right arm. On the left side of the main base there was an inscription that read: *....born of....,*[9] which is now illegible.

Standing priest presenting a figure of Osiris on a short base,[10] probably Ptolemaic Period, 26 cm. (Cat. nr. 58; Plate 128)

A parallel to the previous piece (Cat. nr. 56) is this statue in Bologna. It is very close not only in composition, but also in the placement of the crook and flail of the two Osirises. The major difference is the lack of ostrich feathers on the crown of the Berlin Osiris. This standing priest figure in Bologna presents a large figure of Osiris, which is standing on a very short base, 3.3 cm. x 6.1 cm. x 8.1 cm. The group is hollow cast, probably in separate pieces, and the clay core is still present. There is a large piece missing from Osiris' crown. There is a complete break at the neck of the priest and another one just below the hips, which were mended. A large portion of the thin bronze is missing from the right side of the priest's hip. The group is in very poor condition and there is much corrosion and flaking.

The face of the priest is very worn but one can observe a square face with a knobby skull, convex eyes, a broad nose, a square chin, and large, projecting ears. He is cast with an average build, a broad, well-modeled chest, an average-width waist, slender hips, thin arms and legs and large hands and feet. There is no paunch or navel. He wears a long,

[9] Kischkewitz 1991: 232.
[10] Bologna, Museo Civico Archeologico, KS 1858; Kminek-Szedlo 1895: 162, cat. nr. 1858.

undecorated kilt with a narrow belt around his waist and a round buckle. The kilt extends to his mid-calf. The large, hollowed base may have been inscribed; however, the surface is now very much corroded, also.

8.2.3 Striding Figures

Striding priest with outreaching arms,[11] Macedonian Period, 14.5 cm. (Cat. nr. 67; Plate 129)

This refined piece is somewhat larger than the other figures in the Greek Period corpus and was probably part of a composite group scene. It is in excellent condition, although the right foot and part of the right ear are missing. It is probably hollow cast, due to its large size. This priest holds his arms out before him, as if presenting a large naos, now missing. He wears a stylized, wrap-around garment with a patterned fringe over the left shoulder that wraps behind him, then extends from the back around to the front of his abdomen, like a sash. He has a large skull, close-cropped hair, rectangular face, convex eyes, sunk relief eyebrows, and no cosmetic lines. His large, slightly angled ears are well-formed and projecting, his long nose has a broad tip, and the lower part of his face is fashioned with a wide mouth and a square chin. The figure has a large build with broad shoulders and an average-width waist and hips. The arms and legs are of average-thickness but it has large hands and feet. The palms are hip-width apart, face each other, and are well-advanced of the feet. Clearly there was an additional element in the composition, which was most likely a bronze naos with a deity inside.

Striding priest carrying a god,[12] Dyn. 30 to early Ptolemaic Period (early 4th C. BC), approx. 8.9 cm. (Cat. nr. 63; Plate 130)

This figure is a representation of a striding priest carrying a figure of Bes in his left hand, two papyrus scrolls under his left arm, and his right arm raised in adoration. The figure is cast on a rectangular base with a tall, pointed back pillar that is not inscribed. The pillar is unique in that it is thin and wide, almost as if it were a backdrop. The entire piece

[11] Louvre E 11414; Bianchi 1992: 151, nt. 15; Bothmer 1960: 149, doc. nr. 109; Roeder 1956: 303-04, §373, a (bib.); Hornemann 1951: part i, 299.

[12] Israel Museum 1934-35; Iliffe 1936: 61, 66, cat. nr. 10, pl. xxxiii, fig. 1; Roeder 1956: 100 [§142, b], 301 [§369, b], 476 [§643, a], 503 [§676, b]..

was probably gilded (Iliffe 1936: 61). The priest figure has close-cropped hair and wears a short, widely striated kilt. It is crafted with a large head, an ovoid face, large, convex eyes, plastic eyebrows, a short nose and a wide mouth. There are also naso-labial folds on the priest's face. The ears are quite large and projecting, the chin is receding and it has a short neck. The figure has a similar body type to Cat. nr. 62; that is, it is somewhat stocky. It has thin arms and legs and wide feet with thickly incised toes. The hands are very worn. I was unable to examine these Cat. nrs. 62 and 63 personally; however, together they provide insight on the technical aspects of small-scale bronzes at this time and their continued practice throughout the Ptolemaic Period.

Striding priest holding Maat before him on a pedestal,[13] Ptolemaic Period, 11.2 cm. (Cat. nr. 60; Plate 131)

Another solid cast piece with a fairly elaborate composition, this representation of a striding priest holds in front of him an image of the goddess, Maat, who is on her own tall pedestal. The arms of the priest are extended forward and the palms are faced inward, similar to Cat. nr. 67. The entire group scene was cast on its own rectangular base, 5.5 cm. x 2 cm., and an inscribed, square-topped back pillar, which reads: *Revered by Maat, daughter of Re, Priest of Amun the Warrior, Lord of Vindication, Amenemopet, son (of) the Priest of Amun, Pasebakhaeniu and Lady of the House, Sitamun.*[14] There are traces of mud left under the base, which may signify that it had been excavated.

The priest has a long, rectangular face with wide, convex eyes and high, natural eyebrows that are angled in the center. His large, well-formed ears are projecting. The lower part of his face has a long, broad nose with drilled nostrils and a wide, pasted mouth with circular drill holes at the corners. He has full lips, a rounded chin and a thick neck. His close-cropped hair is indicated by an incised line straight across the brow. He is cast with a slim build, broad shoulders, slight breasts, a high narrow waist, and average-width hips. His arms and legs are thin, with small hands and large feet, and the fingers and long toes are modeled rather than incised. The nails are not indicated. There is a circular navel

[13] Florence 1782; Roeder 1956: 216 [§258, c], 301 [§368, a], 420 [§580, ea], 493 [§666, b] Abb. 763; Schiaparelli 1887: 228, cat. nr. 1530.
[14] See App. E, nr. 24.

on his slight paunch. He dons a long, undecorated garment, like a sheath dress that probably indicates a Ptolemaic Period date.

Striding priest presenting Maat on a pedestal,[15] probably Ptolemaic Period, 8.1 cm. (Cat. nr. 66; Plate 132)

This small, solid cast piece is a parallel in composition to Cat. nr. 60. This uninscribed statuette represents a striding priest presenting a somewhat large figure of Maat on a tall, lotus-shaped pedestal. The entire composition was cast on a thin, rectangular base with two tangs underneath. Part of one tang is present and there is a trace of a second one. The face of the priest is worn but there are traces of modeled, projecting ears. The left ear is projecting more than the right. He is crafted with large eyes, a pointed nose and small mouth. His head is proportionately large for his body, which is supported by a rather thin neck and slender body. The figure has broad but flat chest, a thin waist, narrow hips, and long, very slender arms and legs. The large hands and feet have incised fingers and toes. The priest wears a shin-length kilt that is indicated by an incised line around the upper torso, slightly below the nipple line. There are traces of gilding on the kilt and on the priest's back.

Striding priest with hands cupped before him,[16] Late Dynasty 25 to Ptolemaic Period, 7.8 cm. (Cat. nr. 57; Plate 133)

This figurine is the three-dimensional precedent for the Classical-style depictions of ancient Egyptian priests in the Græco-Roman world as it parallels the "Priest of Isis" figure-type (Cat. nrs. 72-3) but rendered within ancient Egyptian stylistic conventions. Its current location is unknown and I was not able to personally examine it. This priest is striding with his left leg advanced, while holding his arms low before him. The hands are cupped together and the palms form an opening or well, similar to Cat. nrs. 72 and 73. He probably held a libation vase, which is now missing. The figurine (Cat. nr. 57) was cast with a square-topped back pillar and a rectangular base. It is not known if the back pillar

[15] New York, MMA 89.2.518; Metropolitan Museum of Art 1898: no. 140; Hornemann 1951: i, pl. 290; Roeder 1956: 301 [§368, a].
[16] Beverly Hills, CA, Art Market, 1989, Royal-Athena Galleries; Eisenberg 1989: 39, cat. nr. 145.

was inscribed.

The priest has a bald head, an ovoid face, and large projecting ears. His facial features are well-defined, with incised eyes and eyebrows, a long straight nose, small mouth and rounded chin. The figure is crafted with a broad chest, accurately modeled in tripartite fashion, muscular arms and legs, large feet , a very slight paunch above the thin belt, and a large, teardrop navel. It wears a short kilt that appears to be undecorated, which may be a *shendyt* kilt. There is a wide date range for this piece because of the muscular build, reminiscent of the body type of the Twenty-fifth Dynasty; the details and the pose, however, point to a later date, as I believe that it parallels the Roman Period ancient Egyptian priest figure-type.

Striding priest holding an object before him,[17] Ptolemaic Period, 9.7 cm. (Cat. nr. 59; Plate 134)

This unpublished figurine of a striding priest, with the left foot advanced, appears to be carrying or presenting an object that is now missing. The object may have been a tiny figurine of a god or goddess or it may have been a tall libation vase. The columnar figure is solid cast with a rectangular base, much of which has broken off; the left foot is also missing. It is in fair condition. The statuette is reminiscent of the large-scale statue of Khonsuirdas (Cat. nr. 43) in pose, as both arms extend before the body and wrap forward. The hands are positioned one above the other and a hole is present for the insertion of a separately cast object. The priest figure was cast with a square-topped back pillar, which has a few hieroglyphic signs on the lower portion. The overall inscription is illegible, but traces appear to say: *...your lords (are) beside.....*[18]

This priest figure has a large head with a flattened top, an oblong face, convex eyes, plastic eyebrows and no cosmetic lines. The irregularly place ears are proportionately large for its head and project outwards. The figure has a long nose with a bulbous tip, a small pursed mouth, and a rounded chin. There is a thick incised line across the forehead delineating its close-cropped hair. The figurine is crafted with a slender build, a narrow, high waist, average hips, thin arms and legs and a very slight paunch. It is fashioned with

[17] Copenhagen Æ.I.N. 602.

[18] See App. E, nr. 23.

a modeled, V-neck gown with capped sleeves; the collar is also V-shaped on the back. The bottom hem has a thin band with a vertical striation decorative pattern. It wears a necklace with a concave, circular medallion, all of which are modeled. The exaggerated or crude rendering of the head combined with the style of the gown and choice of pose may indicate that the craftsman derived his inspiration from the large bronze priest figures of the Twenty-Sixth Dynasty.

8.2.4 Fragments

This period yielded only one fragment, which is the surviving portion of a large-scale bronze statue. This piece may have represented a private individual or a priest; thus, it is considered here. Dating is speculative, as there are some surviving stone heads similar to this piece that have been dated to the end of the Late Period and early Ptolemaic Period.[19]

Head of a priest (?),[20] Dyn. 30 to Ptolemaic Period, 9.1 cm. (Cat. nr. 61; Plate 135)

This unpublished, hollow cast fragment is a fairly large representation of a bald man (there are no traces of an incised line around the head to indicate hair). Only the head survives. The break is uneven around the neck, and a long, triangular section of the back of the head is missing. The wall of the cast measures approximately 4 mm., taken at the break of the neck, and the wall is more-or-less evenly cast around the head. The walls at the back of the head where the surface is damaged, are very thin (about 2 mm.), however. Modern plaster was poured in the entire cavity of the head to stabilize the piece. At present, a core cannot be determined. The surface of the head is very flaky.

The head is crafted with an ovoid face and large, convex eyes, natural eyebrows, and no cosmetic lines. The large, projecting ears are well-formed. The nose is long with a broad tip, and nostril holes are present. It has a small, pursed mouth, medium-sized lips, a pointed chin and a thick neck. The natural treatment of the eyes, brow and facial planes are reminiscent of several examples in stone from the Ptolemaic Period[21]; however, there are no

[19] Bothmer 1960: 154-55, cat. nr. 119, Pl. 110, Pensive man, Ptolemaic Period (ca. 150-100 BC); 138-40, cat. nr. 108, Pls. 100-01, Boston "Green head," Ptolemaic Period (ca. 220-180 BC).
[20] Hannover 1935.200.729.
[21] See nt. 13 above.

Egyptian idealized elements (cosmetic lines, plastic eyebrows) on this piece. The lack of facial lines or wrinkles (elements of Roman verism) lead me to conclude that the most likely date for this piece is the Ptolemaic Period, when Egyptian iconographic elements are retained under the Hellenistic veneer of the ancient Greek tradition.

8.3 The Roman Period Corpus and Types

Six pieces comprise the Roman Period group, discussed below. One is kneeling (Cat. nr. 71), one is standing (Cat. nr. 70, and four are striding figures (Cat. nrs. 68-9, 72-3). The pieces discussed are arranged by type, then by their sub-type.

8.3.1 Kneeling Figures

Kneeling priest with both arms raised in adoration,[22] 4.6 cm. (Cat. nr. 71; Plate 136)

This unpublished, solid cast figure is the only surviving example of a kneeling adorant attributable to the Roman Period of ancient Egypt. The figurine's overall appearance and size are similar to the small priest figures produced during the Late and Ptolemaic Periods and may have been used for the same purpose, i.e., as part of a votive composite group scene. It is a small, kneeling figure wearing close-cropped hair and a knee-length kilt. The piece was cast with a single tang under the shins, which suggests this is the case. It is in fair condition; the arms are bent at the elbows and the left hand is missing at the forearm. There is a strap over his left shoulder that extends diagonally down the right side of his back. Across the back is an oblong form with concave openings at both ends, possibly a quiver case. Protruding from his left knee is another unknown object, now broken.

The figure has a round face with natural eyebrows, no cosmetic lines, large, slightly angled ears, and a short, broad nose. A wide mouth and rounded chin are above the figure's thick neck. The close-cropped hair is indicated by the modeled ridge (angled at the temples) across the brow. The back of the head is smooth; the bangs are striated with radiating incised lines coming from the top of the head. The figure is fashioned with a

[22] British Museum, EA 71458.

large build with no real modeling on the chest, a narrow waist and hips, and thin arms and legs. The flat abdomen is marked with a deep, punctate navel. The figure wears a short, striated kilt with no belt. The back and right side of the kilt have vertical striations. The left side of the kilt is mostly plain with a small area just below the abdomen indicating diagonal striations.

8.3.2 Standing Figures

Striding priest holding a bird in his right hand,[23] 6.5 cm. (Cat. nr. 70; Plate 137)

This unpublished figurine represents a standing priest leaning on its left side. The priest appears to be offering a bird, which may be an image of Horus, the falcon god, or it may represent a duck or goose. This solid cast piece is in poor condition, with much flaking and cracking; nevertheless, faint traces of silver overlay are preserved on the surface. The bald priest wears a flowing himation[24] that gathers above the left shoulder and he also may be wearing sandals. The folds of the garment are modeled and appear only on the front of the figure. Featured at the center of the body underneath the garment is a shallow, circular navel. The priest's head is proportionately large for his body and the facial features are corroded. His face is round with convex eyes and no cosmetic lines. He is crafted with small, projecting ears, a short nose, small mouth and thin lips. His chin is rounded and his neck is very thick. The figure has an average build, with a broad chest that is slightly modeled, a high, narrow waist, narrow hips, and thin arms and legs. There is also a slight paunch on the abdomen. Thus, several ancient Egyptian stylistic features of the priest figure-type, the bald head, broad chest, narrow waist and thin limbs, are retained within the overall Classical rendering of the subject of the Egyptian priest, that is, the Greek garment and the slight twist to the body. Furthermore, a transferring of iconographic and religious symbolism, i.e., the bird as Horus figure, may be occurring here, as well.

[23] Copenhagen Æ.I.N. 292.

[24] A draped mantle worn by ancient Greek freeborn citizens, which consists of a rectangular piece of cloth (2.8 x 1.75 m.) that is wrapped around the body and usually draped over the left shoulder. See App. D, D.6b.

8.3.3 Striding Figures

Egyptian priest,[25] (Hellenistic/Roman, ca. 1st c B.C. - 2nd c. A.D.), 12.1 cm. (Cat. nr. 68; Plate 138)

This is the only provenanced example of an Egyptian priest from the Roman Period. It straddles the boundaries between ancient Egyptian and Classical artistic conventions and traditions. The statuette represents a bald priest with his left foot slightly advanced from the right, his elbows bent, and his hands clasped before his body underneath a long, flowing garment. The himation wraps around his body, overlapping at the right side and pulled open down to the waist in front, and leaves his chest bare. A central 'pocket' or 'well' is formed by the hands and the top of the drapery. This pocket may represent the spout of a vase that was supposed to be filled with Nile water. The top of the drapery or collar area forms a wide V-shape. He appears to be leaning forward, with the feet, arms and neck aligned at a shallow angle, and the head is turned to the left. He wears sandals with large soles.

The Egyptian priest has an ovoid face. His forehead and neck have creases and the modeled, concave eyes appear rounded and baggy. He is crafted with large, well-formed, projecting ears, a furrowed brow and a small depression in the middle of his forehead. the lower part of his face has a long nose, full cheeks and a small mouth. The overall figure is tall and slender with a flat chest that has no definition. The composition was entirely modeled. The figure is hollow cast and is in excellent condition with a smooth, shiny surface. There appears to be a long break on the right side of the skirt. Also, there is a chip on the left side of the pocket. The figure was found with a cache of other Hellenistic-Egyptian bronzes at the Upper Egyptian site of Armant in 1906. Overall the figure exhibits cross-influences often found on sculptures manufactured in local Alexandrian workshops, that is, an Egyptian subject rendered in a Greek style. It, along with the other Alexandrian objects found with it, also provides evidence that patronage and taste for Alexandrian objects extended to the south of Giza at this time.

[25] Baltimore, WAG 54.709; Rubensohn 1906: S. 139-40, fig. 10; Hill 1949: 64, fig. 137, pl. 5.

"Priest of Isis,"[26] 13 cm. (Cat. nr. 72; Plate 139)

This unprovenanced piece is similar to Cat. nr. 68 in subject and style. This hollow cast bronze is core formed and the sand core is present. There are no tangs. It is a bald priest with the left foot advanced, wearing a long, flowing cloak. The wrapping forms a narrow V-shape around the neck and bare chest. The priest gathers his cloak towards the front and clenches the himation with both hands. He wears thonged sandals. There is a hole that measures approx. 0.5 cm. in diameter where his hands are cupped just below his chest. This cavity may have held a separately cast vase. The priest has a long ovoid face with wrinkles on his brow and under his eyes. There is also a naso-labial fold between the mouth and outer nose. He is fashioned with convex eyes, natural eyebrows, no cosmetic lines, large ears, a long nose with a broad tip, and nostril holes. He has a small mouth, thin lips, a pointed chin, and a medium-thick neck. He is cast with an average build and a modeled bipartite chest. Folds are indicated on the garment by thick, modeled grooves. The figure strides more-or-less upright with a slightly arching back, unlike Cat. nr. 68, and there is a very slight torsion in the overall composition. He remains frontal but his head turns slightly upward, as if gazing into the distance. His facial features are well-defined and there appears to be a slight expression on his countenance.

"Priest of Isis,"[27] 9.8 cm. (Cat. nr. 73; Plate 140)

A third piece, similar to Cat. nrs. 68 and 72, is this slightly smaller bronze that also may be hollow cast. It is in fairly good condition, although the feet are missing. The facial features are worn with limited definition. It represents a bald priest wearing a long, flowing cloak that he wraps around and gathers toward the front of his body. The modeled folds around his neck create a thick roll or collar that forms a narrow V-shape framing his bare chest. The cloak reaches down to his ankles. The modeled folds continue along the back, around the legs. The arms underneath the himation are located slightly lower than those belonging to the previous example (Cat. nr. 72). The covered fists converge just below his chest and a hollow space or hole is formed, probably where a vase was

[26] Louvre BR 4165; Perdrizet 1911: 50; Charboneaux 1966: 407ff, figs. 1-2; Lamb 1969: 198, pl. 80a; Deschamps & Ballet 2000: 97, cat. nr. 55; Higgs 2001: 115, cat. nr. 140.
[27] Louvre BR 4394; Charboneaux 1966: 407ff, figs. 3-6.

supposed to be inserted. The priest was crafted with a narrow, ovoid face with furrowed brows, convex eyes, natural eyebrows and no cosmetic lines. He has large, projecting ears, a long, straight nose, a wide mouth, thin lips, and a pointed chin. The figure was cast with a slender build and narrow shoulders. For the most part, the figure is posed frontally, although the two fists converge slightly to the left of the body. The face appears to look forward and the head does not tilt.

"*Youth carrying a burden*,"[28] 9 cm. (Cat. nr. 69; Plate 141)

This solid cast bronze statuette may represent the final phase of the iconographical development of the ancient Egyptian priest figure in the Græco-Roman world. The Bowdoin College Museum of Art catalogue identifies the piece as a "Youth carrying a burden," though several physical features indicate that it is a figure of an ancient Egyptian priest rendered almost entirely in the Classical style (to be discussed below). The striding figure appears to be carrying a club-like object that may have been one of two poles used by Egyptian priests to carry cult images in processions.[29] The priest appears bald; there is a ridge at the back of the neck, however, which may indicate that he wears a skull cap or has close-cropped hair. His heart-shaped face is detailed and there are fine creases around the front of his neck. He has round, convex eyes, the eyebrows are arched, and there is a slight depression in the middle of the forehead. the lower part of his face is crafted with a narrow nose, an incised, open mouth and a plastic lower lip. The right ear is worn and the left ear is slightly projecting. The priest is fashioned with a slender build, a narrow waist and hips. He wears a long, narrow garment that is wrapped around his upper torso and extends down to his ankles. The gown has a heavy, high-girded belt, which appears as a thick modeled roll at the chest and back. There are several modeled, vertical folds that twist around the body and between the legs. The back folds twist towards the left; the front heavy folds twist towards the right. The shoulders are bare and there is a heavy crease between the shoulder blades.

This piece is most likely a Classical work, but further scientific tests would need to

[28] Bowdoin College Museum of Art, 1923.049; Herbert 1964: 118, no. 419; Mitten & Doeringer 1967: 125, no. 126.
[29] Muller 1944: 19-25, figs. 3-5.

be undertaken to determine its provenience. Although the piece has several Egyptian iconographical elements, i.e., close-cropped hair, projecting ears, long garment, bare chest and feet, certain technical elements suggest that the striding Egyptian priest figure was reworked or recast in the Græco-Roman artistic repertoire. In the case of this figure, the right leg steps forward and there is a shift in the weight of the body to the left side, which is called 'contraposto.' Further, the lower body is frontal, while the shoulders and chest turn to the left side. The head is almost in profile with the left shoulder. This torsion creates a dynamic effect leading the eye in a zigzag pattern from the face to the right shoulder, to the left hip, and back again to the right foot. The feet are cast together with a tiny bridge between them (and there is hollow space between the ankles), which stabilizes the figure. The retained Egyptian iconographical elements mentioned above: the close-cropped hair, projecting ears, long garment, bare chest and feet, and the action of performing a cultic ritual, are all executed with Classical technical elements, such as the use of contraposto, fluid lines and a dynamic composition creating a Classicized ancient Egyptian priest figure.

8.4 Discussion

Of the eighteen bronzes that date to the Græco-Roman Period, only three have an archaeological context (Cat. nrs. 62-3, 68). Undoubtedly there are more excavated bronzes but they have not appeared in published reports, to my knowledge. The excavation reports of the three bronzes (Cat. nrs. 62-3, 68), however, are brief and specific details of their discovery were not given. The Ashkelon deposit appears to have been a votive cache, as it was found with several bronze figures of Egyptian deities, ancient Greek red-figure ware and black glazed vessels, Persian period jars, and other statuettes of Palestinian and "Mesopotamian" manufacture, at a depth of three meters below the surface (Iliffe 1936: 61). The exact location or coordinates at Ashkelon were not reported. The Ashkelon cache provides evidence that the small-scale priest figure was exported abroad in the late fourth century BC. The Armant deposit also appears to have been a votive cache, in this case entirely of bronzes, as the sole priest figure, Cat. nr. 68, was found with a number of small vessels and statuettes of Egyptian and Greek deities, in addition to an acrobat and a dancing

African figure, both rendered in the Alexandrian style. The Armant cache provides some evidence of importation of Graeco-Roman[30] objects into sites of Upper Egypt, introducing new subjects, such as the Greek goddess Aphrodite and the unconventional acrobat and dancing figure, but also producing a Hellenized version of the Egyptian priest and deity figures. By observation, many of the figures in the Armant cache were not manufactured by the same foundry and, therefore, the cache is a combination of Greek imports with locally-produced objects. Scientific analyses of the pieces would be needed to determine whether their origin of manufacture was the same. A detailed compositional analysis has not been performed on any of the eighteen pieces of the Græco-Roman corpus; however, by visual analysis they appear to be composed of copper alloy (bronze).

Both the solid and hollow casting methods continued to be used for statue production in the Græco-Roman Period of ancient Egypt. Five of the twelve bronzes dating to the Greek Period are solid cast (Cat. nrs. 59-60, 64-6); four figures from the Greek Period are hollow cast (Cat. nrs. 56, 58, 61, 67). I was not able to personally examine three figures that date to this period; Cat. nr. 57 is most likely solid cast due to its relatively small size (7.8 cm.). Cat. nrs. 62 and 63 could be either solid or hollow cast, as they measure approximately 9 cm. I have noted in Chapter 5 that it appears that bronzes that measure 8 cm. and over generally are produced by the hollow cast method. Further examination is needed. Therefore, at present the method of manufacture for these pieces (Cat. nrs. 62-3) is uncertain. If my observations are correct, solid and hollow casting was utilized equally in the preserved bronzes that I have examined from both the Greek and Roman Periods. Three of the six statuettes from the Roman period are solid cast (Cat. nrs. 69-71); one figure is hollow cast (Cat. nr. 72) as the sand core is still intact, seen under a break. The two statuettes (Cat. nrs. 68 and 73) that are very similar in composition to Cat. nr. 72 are probably also hollow cast as their parallel in subject and style are remarkable.

In the Græco-Roman Period, statuettes continued to be cast with one or more tangs for attachment to a base or to complete a larger composite work. All of the kneeling figures were cast with a single tang located either beneath the shins (Cat. nrs. 62 and 71[31]), beneath

[30] Much of Roman Period art is influenced by the Hellenistic Greek style; thus, the term 'Graeco-Roman' is used here.
[31] The only Roman Period example.

the knees (Cat. nr. 64) or extending from the toes (Cat. nr. 65). None of the kneeling figures was cast with a base. In contrast, the two standing figures from the Greek Period (Cat. nrs. 56, 58) were attached to a rectangular hollow cast base. These two figures may have been cast with tangs under the feet, but I was not able to personally examine the area under the base to verify. thus, at present, tangs, if any, are not visible on the objects. Only one striding figure from the Greek corpus definitely was cast with a tang (Cat. nr. 66), which also was cast with a base. The remaining Greek Period striding statuettes were not cast with tangs (Cat. nrs. 59-60, 63, 67). Cat. nr. 57 may have been cast with a tang; it is difficult to tell if it has a tang from the Royal-Athena Galleries catalogue photo. Five of the six striding priests from the Greek Period were cast with a solid, thin rectangular base (Cat. nrs. 57, 59-60, 63, 66). The standing figure from the Roman Period, Cat. nr. 70, was not cast with a tang or base, and the feet are not attached to each other. The examples that appear to be striding, two with the left leg advanced (Cat. nrs. 68, 72) and one with the right leg advanced (Cat. nr. 69) were not cast with tangs or bases. Their feet appear to be cast as fused together with a thin flat layer remaining beneath their feet that may represent the soles of sandals. The feet are missing from Cat. nr. 73; thus, it cannot be determined if it was cast with a tang or base. Its stylistic parallel, Cat. nr, 72, suggests that Cat. nr. 73 was also rendered in this manner.

The quality of the Greek Period corpus ranges from very fine to fair. In some cases, original quality could not be determined because of their poor present condition (Cat. nrs. 58-9, 61). The finest pieces, Cat. nr. 64 (9.8 cm) and Cat. nr. 67 (14.5 cm.) tall, are the largest of their class. The overall surface treatment of these two pieces is bright, shiny and smooth due to polishing or burnishing. The surface of the remaining pieces varies, depending on size and condition when acquired. Five of the Greek Period statuettes were either decorated with gold overlay (Cat. nr. 66) or may have been decorated with gold overlay (Cat. nrs. 56, 62-4). I was not able to personally examine Cat. nr. 56 as it was in conservation. Personal examination is necessary to determine whether this figure was gilded, as it is not possible to determine from the catalogue photo. For Cat. nrs. 62-3, Iliffe (1936: 61) reported that "most, if not all, the figurines [from this cache] were ... gilded." In addition, the statue, Cat. nr. 64, has an overall gold tone, which may have

been either ancient gilding or achieved by subsequent cleaning at the museum. Cat. 64 was decorated with silver leaf on the whites of the eyes and the heart-shaped amulet.

The quality of the Roman Period group ranges from very fine to good. The finest figurines measure between 9 and 13 cm. tall. The overall surface is smooth and shiny, though some of the definition is worn on Cat. nr. 69. Metal inlay as embellishment does not appear on any examples in the Roman Period corpus. Only one of the six Roman Period pieces had surface decoration; Cat. nr. 70 had faint traces of silver leaf overlay appearing sporadically on the surface. Thus, embellishment with surface decoration after production was not a common feature for Roman Period bronzes like it was in earlier periods, such as the Third Intermediate and Late Periods.

Stylistically there is some variability in the rendering of the facial features of the bronze statuettes from the Greek and Roman periods; however, there does appear to be a few trends. Figurines from the Greek Period were usually rendered with either oblong faces (Cat. nrs. 59, 62, 64, 66) or long, rectangular faces (Cat. nrs. 56, 60, 65, 67). Three have ovoid faces (Cat. nrs. 57, 61, 63) and one has a square face (Cat. nr. 58). Thus, there is a preference for the oblong or rectangular face. For the Roman Period corpus two have round faces (Cat. nrs. 70 and 71) and three figures have ovoid faces (Cat. nrs. 68, 72-3), which seems to retain the artistic convention of the ovoid face from earlier periods. The last statuette from this group has a heart-shaped face (Cat. nr. 69). Five pieces from the Greek Period have plastic eyebrows (Cat. nrs. 59, 62-5) and incised or sunk-relief eyebrows (Cat. nr. 67), but the rest (Cat. nrs. 56-8, 60-1, 66) are rendered with natural eyebrows. All of the Roman Period examples are rendered with natural eyebrows (Cat. nrs. 68-73). Thus, there is a preference in the Græco-Roman corpus for natural eyebrows. Only one figure from the Greek Period, Cat. nr. 62, is fashioned with cosmetic lines.

For the most part the faces of the Egyptian bronze priest figurines from the Greek Period appear to have a youthful countenance, with long, straight noses that have a bulbous or broad tips and wide mouths with slight smiles. One example from this period (Cat. nr. 64), however, was rendered with an expressive countenance and exquisite detail that may have been retained from the Egyptian artistic tradition of the Thirtieth Dynasty, which

produced figures with portrait-like details. Thus, this piece (Cat. nr. 64) most likely dates to sometime between Dynasty 30 and the early Ptolemaic Period. Great care was taken by the artisan to give it its life-like appearance. The later Roman Period examples were not crafted with this amount of individualistic detail, though at least four heads from the Roman Period were fashioned with incised or plastic wrinkles (Cat. nrs. 68-9, 72-3). The Baltimore example, Cat. nr. 68, was detailed with sallow, baggy eyes, a furrowed brow, and a small depression on the forehead; all are features that make an attempt towards a natural appearance. Cat. nrs. 72 and 73 are similarly rendered with furrowed foreheads. Cat. nr. 72 also has wrinkles under the eyes and traces of a naso-labial fold. The face of the last figurine in the Græco-Roman corpus, Cat. nr. 69, is worn; however, some fine, incised wrinkles around the front of the neck and a slight depression on the forehead are preserved. All of these pieces have rounded, hollow eyes, although they are very worn on the latter statuette.

The heads of the bronze statuettes from the Greek and Roman Periods were cast either as bald or with close-cropped hair. Five statuettes from the Greek Period were rendered without incised hairlines around the skull and, therefore, appear to be bald (Cat. nrs. 56-7, 61-2, 66). The head of one figure is very worn but appears to be bald (Cat. nr. 58). Six of the twelve Greek Period bronze figures were fashioned with close-cropped hair (Cat. nrs. 59-60, 63-5, 67). Generally, an incised line is marked flatly across the forehead and curves down at the temples, curving at the sideburns. One hairline, however, is demarcated with great detail (Cat. nr. 64). In this case, the hairline is incised straight across its forehead, curves upward at the upper temples, then curves down in a forward fashion, terminating in narrow, squared-off sideburns. The majority of the Roman corpus was crafted with a bald head. Only one figure, Cat. nr. 71, may have been fashioned with close-cropped hair. This statuette has a ridge at the back of the neck, which may represent a skull cap or close-cropped hair. The surface around the rest of the head, however, is very smooth. A few pieces from the Greek Period were rendered with a large cranium flattened at the top (Cat. nrs. 59, 66).

There is a high rate of variability in the casting of the body within the Greek Period corpus. In other words, there is no uniformity that could be called a 'Greek Period' type of

priestly physique, unlike the clear body type that appeared in the New Kingdom corpus. Most of the Greek Period pieces were crafted with broad chests or shoulders, but the waist and hips ranged from thick to slender. Two figurines exhibit more definition in the chest than the others: Cat. nrs. 57 and 64. The chest of Cat. nr. 64 is modeled with fleshy, pendulous breasts, although rather smooth and flat. The nipples are not defined. Cat. nr. 57 is modeled with a tripartite chest, possibly exhibiting archaistic features of the Twenty-fifth Dynasty, although its composition and pose do not enter the sculptural repertoire until the Ptolemaic Period. The body type for the Roman Period examples (Cat. nrs. 68-73) appears to be much more uniform than it was in the previous period. The bodies tend to be tall and slender, with a flat, average-sized chest and a slender body. On one figure, Cat. nr. 72, the collarbone is modeled and there appears to be a bipartite chest peaking through the cloak.

The costume of the priestly figures from the Greek Period adheres more closely to ancient Egyptian traditional dress than does that of the Roman Era. Five Greek Period figurines were depicted wearing a short kilt with a vertical striation pattern (Cat. nrs. 57[32], 62-5). The striation pattern on Cat. nr. 63 is in wide intervals. The belts of the Greek Period kilts are narrow; the belt of one figure, Cat. nr. 62, is also striated, which is uncommon. The standing figures (Cat. nrs. 56 and 58) wear long kilts that extend from their waist to their lower shins; one has a thin belt (Cat. nr. 58). The two striding figures offering Maat wear long kilts that begin at mid-torso and extend to the shins (Cat. nrs. 60 and 66). Cat. nr. 59 wears a thickly modeled, V-neck gown with capped sleeves. The last Greek Period figurine, Cat. nr. 67, wears a heavy wrap-around garment that is worn over the left shoulder. The bottom hem of the wrap may be seen around the body, as it is decorated with a patterned fringe. Otherwise, the surface is undecorated. The Roman Period figures wear an entirely different dress with one exception. The kneeling figure, Cat. nr. 71, wears a short, thickly striated kilt. The other four figures wear a himation of the Classical Greek tradition (Cat. nrs. 68, 70, 72-3), although Cat. nr. 70 wears it over the left shoulder only. The last example in the Roman corpus, Cat. nr. 69, wears a high-girded garment that extends to the ankles, similar to the long kilts that begin at mid-torso and extend to the shins.

[32] This may be a *shendyt* kilt. It is difficult to determine from the photograph.

Of the six Greek Period bronze statuettes bearing inscriptions, five were inscribed on their back pillar (Cat. nrs. 59-60, 62, 64-5), and one was inscribed on the left side of its base (Cat. nr. 56). Another figure, Cat. nr. 58, may have been inscribed on the base, which is now flakey and corroded. Two inscriptions are fragmentary (Cat. nrs. 56 and 59). Two inscriptions reflect the formulaic prayer, "May god x give life to dedicant y, born of z, son of zz." They identify the god, Osiris, and two individuals, Userhor (Cat. nr. 62) and Padiamunnebity[33] (Cat. nr. 64), respectively. Cat. nr. 62 is a variation, however, as it also identifies who commissioned the votive statuette on the individual's behalf. A variation of the formulaic prayer is "May god x protect dedicant y." This formulaic prayer is found on Cat. nr. 65. The prayer here invokes Osiris to protect a man and a woman, who may be husband and wife. These latter three examples are from kneeling figures. One striding statuette has a well-preserved back pillar with a lengthy inscription; the figure represents a striding priest holding a smaller figure of Maat on a pedestal (Cat. nr. 60). The text lists Maat, the patron goddess, her epithet, the name of an individual, Amenemopet, and his titles, and his filiation that further identify him. Amenemopet was a Priest of Amun the Warrior and his father was a Priest of Amun, according to the inscription. Since there are few inscriptions, it is not possible to determine any trends; the lack of surviving inscriptions on bronzes from the Roman Period, however, indicates that the practice fell into disuse.

Within the larger context of ancient Egyptian priestly figure types, fewer types were produced in Græco-Roman times than in the Late Period; the Græco-Roman Period pieces, however, do illustrate the continued practice of producing ancient Egyptian priestly bronze figures. For the Greek Period, at least one example of the kneeling adorant figure has survived (Cat. nr. 62).[34] The kneeling donor figure (Cat. nrs. 64-5) is another type that continues to be produced in the Greek Period. Several standing and striding donor figure types have survived from this time also: 1) the theophorous priestly figure that presents an image of Osiris on its own short pedestal (Cat. nrs. 56, 58), 2) the theophorous priestly

[33] The lengthy name may also indicate that this figure dates to the Ptolemaic Period, as names became longer as time went on.

[34] There are probably more examples, which may have been discussed or considered in the previous section (Chapter 7, Part III) but overlap in date, for instance, those statuettes that date from Dynasty 30 to the early Ptolemaic Period.

figure that presents Maat (Cat. nrs. 60, 66), and the donor figure that may have been offering a separately cast naos of a deity, which is now missing (Cat. nr. 67). One figure (Cat. nr. 63) is a donor figure, presenting the god Bes, and an adorant figure as well, since its left hand is raised in adoration. One figurine, Cat. nr. 59, may be a donor figure in the tradition of the Twenty-sixth Dynasty example of Khonsuirdas (Cat. nr. 43), because of the placement of the hands, or it may be a performer of cultic ritual figure and once held a hez vase, now missing. Lastly, one Greek Period figure appears as the prototype for some statuettes dated to the Roman Period. This figurine, Cat. nr. 57, is a striding Egyptian priest that pours water from his cupped hands that are placed in front of him; thus, he is a performer of cultic ritual that is transformed into the "Priest of Isis" figures of the Roman Period. Supplicants and *k3* priests/offering bearers no longer appear in the Græco-Roman period.

In addition, there are only six Roman Period examples of priestly figures (Cat. nrs. 68-73). The sole kneeling figure appears to be the last adorant figure (Cat. nr. 71), with close-cropped hair, short kilt, and both arms raised in adoration, even though stylistically he appears to have Roman attributes. Furthermore, however 'Classical' Cat. nr. 70 seems to be, the figure appears to be offering a figure of a bird, possibly Horus, which classifies him as an Egyptian donor figure. Cat. nr. 69 may be the Classical version of the ancient Egyptian offering bearer; its exact identification is not known. The last three Roman Period striding bronzes are performers of cultic ritual, since they pour Nile water as a libation from their cupped hands (Cat. nrs. 68, 72-3). It is this last priestly figure-type or motif that appears prevalently in Greek and Roman art as the archetypical ancient Egyptian priest figure.

Summary Chart of Priestly Bronze Statues -- The Greek and Roman Periods

Kneeling Figures:

	Object	Period	Provenance	Headdress	Dress	Size in cm.
1.	Cat. 62	G/R-Ptol.	Ashkelon	bald	short kilt	9.2
2.	Cat. 64	G/R-Ptol.		close-cropped	short kilt	9.8
3.	Cat. 65	G/R-Ptol.		close-cropped	short kilt	7.1
4.	Cat. 71	G/R-Rom.		close-cropped	short kilt	4.6

Standing Figures:

	Object	Period	Provenance	Headdress	Dress	Size in cm.
5.	Cat. 56	G/R-Ptol.		bald	long kilt	29
6.	Cat. 58	G/R-Ptol.		bald	long kilt	26
7.	Cat. 70	G/R-Rom.		bald	himation	6.5

Striding Figures:

	Object	Period	Provenance	Headdress	Dress	Size in cm.
8.	Cat. 67	G/R-Mac.		close-cropped	wrap-around garment	14.5
9.	Cat. 63	G/R-Ptol.	Ashkelon	close-cropped	short kilt	8.9
10.	Cat. 60	G/R-Ptol.		close-cropped	long kilt	11.2
11.	Cat. 66	G/R-Ptol.		close-cropped	long kilt	8.1
12.	Cat. 57	LP to G/R		bald	short kilt	7.8
13.	Cat. 59	G/R-Ptol.		close-cropped	bag tunic	9.7
14.	Cat. 68	G/R-Rom.	Armant	bald	himation	12.1
15.	Cat. 72	G/R-Rom.		bald	himation	13

	Object	Period	Provenance	Headdress	Dress	Size in cm.
16.	Cat. 73	G/R-Rom.		bald	himation	9.8
17.	Cat. 69	G/R-Rom.		bald	long kilt	9

Fragments:

	Object	Period	Provenance	Headdress	Dress	Size in cm.
18.	Cat. 61	Late LP to G/R		bald	n/a	9.1

Chapter IX
Summary and Concluding Remarks

9.1 Summary Discussion of the Temporal Development of Priestly Bronze Statuary

The in-depth analysis of the present corpus sheds light on the temporal development of the ancient Egyptian priestly figure rendered in bronze. When accurately identified and assigned to their respective time periods (New Kingdom, Third Intermediate Period, Dynasty 25, Late Period and Græco-Roman Period), the priestly figures reveal specific patterns, in terms of: 1) Composition and Method of Production, 2) Preservation and Surface Treatment, 3) Style and Iconographic Features (Face, Hair, Body Type and Costume), 4) Inscriptions, 5) Types of Priestly Figures, and 6) Size and Use, which may be summarized below.

9.1.1 Composition and Method of Production

Chemical Composition

As discussed in Chapter 2.3.1, the earliest 'private' cupreous statuary was produced by ancient metalsmiths in either copper or copper-tin alloy (bronze). Of the fourteen bronze statuettes of priestly figures dated to the New Kingdom, only one figure (Cat. nr. 3) has been tested for chemical composition[1]; the test indicated that this statuette was made of copper-tin alloy that was "probably leaded."[2] Of the twelve bronze priest figures dated to the Third Intermediate Period, only one statue (Cat. nr. 20) had been tested for chemical composition[3]; this figure is composed of an arsenical copper-alloy: 3.5% arsenic, about 25% lead, and traces of tin (Taylor *et al.* 1998: 12). No figure in the Dynasty 25 corpus in this study was tested for chemical composition. None of the twenty-one figures featured in Parts I-II of *Chapter 7: The Late Period* has been analyzed for composition; however, at least one figure from Part III (Cat. nr. 22) is made of silver.

[1] By the Museum.

[2] Leaded bronze was not used as a medium until the New Kingdom.

[3] By the Museum.

Fourteen additional figures from Part III had been part of a compositional study executed by J. Riederer, dating from 1978 to 1988 (See Ch. 7, 233-34). The majority of priestly figures that were tested consisted of a copper-tin-lead alloy. Two were produced from copper-tin alloy (Cat. nrs. 142 and 144), and three were produced from leaded bronze (Cat. nrs. 91, 95, 208). Lastly, eighteen bronze priestly figures comprise the Græco-Roman corpus, none of which has been analyzed for composition.

Several comments may be made from the above information. First, only seventeen priestly bronze figures from the entire corpus of 287 priestly bronzes (0.05 %) have been tested for chemical composition by their home museums or independent researchers. Thus, very little data are available to offer general conclusions concerning chemical composition. Of the available data, the records indicate that, over time, chemical composition for the priestly figures follows the general trend for all bronzes produced from ancient Egypt, that is:

(Middle Kingdom -- the ancient metalsmiths used copper and copper-tin alloy;)
New Kingdom -- they began to add lead to the copper-tin alloy;
Third Intermediate Period -- they began to add arsenic to the copper-tin alloy;
Late Period -- the medium of choice was a *copper-tin-lead* alloy (though some figures were still produced with the basic copper-tin alloy and leaded bronze).
Græco-Roman Period -- (no data from the priestly corpus in this study).[4]

Further testing of chemical composition on the remaining bronzes is necessary, however, for reliable conclusions.

Casting Methods

Both solid and hollow casting methods were utilized in all periods of ancient Egyptian bronze production. Of the fourteen bronze statuettes of priestly figures dated to the New Kingdom, nine were solid cast (Cat. nrs. 1, 4, 6-8, 10, 12-4) and five were hollow cast (Cat. nrs. 2, 3, 5, 9, 11). Of the twelve bronze figures dated to the Third

[4] Generally, Hellenistic-Roman bronzes are usually leaded, while earlier Greek ones are not (per communication with Professor Andrew Stewart, May 15, 2006).

Intermediate Period, eight were solid cast (Cat. nrs. 15, 17-8, 21, 23-6) and four were hollow cast (Cat. nrs. 16, 19-20, 22). Five of the eight Dynasty 25 bronze statuettes were solid cast (Cat. nrs. 27, 29-32), while three figures were hollow cast (Cat. nrs. 28, 33-4). Of the twenty-one bronze priestly figures datable to the Late Period, from Parts I-II of Chapter 7, twelve were solid cast (Cat. nrs. 38-41, 44-8, 50-2) and nine were hollow cast (Cat. nrs. 35-7, 42-3, 49, 53-5). Five of the twelve Greek Period bronzes were solid cast (Cat. nrs. 59-60, 64-6) and four were hollow cast (Cat. nrs. 56, 58, 61, 67); three were undetermined (Cat. nrs. 57, 62-3). Lastly, three of the six statuettes from the Roman period were solid cast (Cat. nrs. 69-71) and three were hollow cast (Cat. nrs. 68, 72-3). From this limited group (73) of priestly bronze figures, forty-two were solid cast and thirty one were hollow cast, or 58% and 42% respectively. Thus, the preferred casting method appears to be solid casting for most periods. The Roman Period result is 50/50%, which may not reflect practices of bronze statue production for the entire period because there are only six Roman Period figures in this study.

There is a direct correlation between size and method of casting (solid or hollow) for the priestly bronze figures in all periods. Six New Kingdom figures under 8 cm. tall are solid cast (Cat. nrs. 1, 4, 6-8, 14) and three figures over 8 cm. tall are solid cast (Cat. nrs. 10, 12-3). Four figures over 8 cm. tall are hollow cast (Cat. nrs. 2-3, 5, 11), in addition to the head fragment that is hollow cast (Cat. nr. 9). Of the twelve Third Intermediate figures, eight figures under 10 cm. tall are solid cast (Cat. nrs. 15, 17-8, 21, 23-6) and four figures, spanning 11.5 to 42 cm., are hollow cast (Cat. nrs. 16, 19-20, 22). Of the eight Dynasty 25 priestly bronze figures, five under 7 cm. tall are solid cast (Cat. nrs. 27, 29-32), one figure under 5 cm. tall may have been hollow cast (Cat. nr. 28), and two over 27 cm. tall are hollow cast (Cat. nrs. 33-4). Twelve of the twenty-one Late Period figures under 10 cm. tall are solid cast (Cat. nrs. 38-41, 44-8, 50-2). Nine figures over 9 cm. tall are hollow cast (Cat. nrs. 35-7, 42-3, 49, 53-5). Eight of the twelve Greek Period bronze figures under 11.5 cm. tall are solid cast (Cat. nrs. 57, 59, 60, 62-66). Four Greek Period figures over 14.5 cm. tall are hollow cast (Cat. nrs. 56, 58, 61, 67). Three Roman Period bronzes under 9 cm. tall are solid cast (Cat. nrs. 69-71) and three figures over 9 cm. tall are hollow cast (Cat. nrs. 68, 72-3). Thus, the trend appears to be

that small figures, in general, are solid cast and large figures are hollow cast, with the exception that a few small-scale figures may have been hollow cast. The only way to positively determine the casting method is by x-raying the figure. In this study, the data is conclusive only for figures from the Fitzwilliam Museum in Cambridge, which have had x-ray spectography testing performed on them. I have noted their results in the Catalogue. The casting method for the rest of the figures was determined by my personal examination.

For the most part, priestly bronze figures usually were cast with either a rectangular base or with tangs for attachment to a base. In only a few cases, a tang was cast underneath a flat, rectangular base. Of the fourteen New Kingdom pieces, only three were cast with their own rectangular base (Cat. nrs. 1, 6, 13). The other eleven figures (Cat. nrs. 2-5, 7-12, 14) were cast with tangs under the toes and (sometimes) knees for kneeling figures and under the feet for striding figures, although some are now broken off. Of the twelve Third Intermediate Period figures, two were cast with their own rectangular base (Cat. nrs. 17 and 26), nine were cast with tangs (Cat. nrs. 15-9, 21-4) and one was cast without a tang or a base (Cat. nr. 25). From eight figures in the Dynasty 25 group, two were cast with their own rectangular base (Cat. nrs. 27 and 31) and six were cast with tangs (Cat. nrs. 27-8, 30, 32-4). Of the twenty-one statuettes and statues of the Late Period, three were cast with a rectangular base (Cat. nrs. 36, 50, 55), nine were cast with tangs (Cat. nrs. 35, 37, 41-3, 48-9, 51, 54), three figures were cast without tangs (Cat. nrs. 44-5, 47), and tangs could not be ascertained for eight pieces because they were in display cases (Cat. nrs. 36, 38-40, 46, 50, 52, 55). Of the twelve pieces from the Greek Period, five were cast with a thin rectangular base (Cat. nrs. 57, 59-60, 63, 66), four were cast with tangs (Cat. nrs. 62, 64-6) and three were undetermined (Cat. nrs. 56, 58, 61). None of the figures datable to the Roman Period was cast with its own rectangular base or with tangs. From this group of seventy-three priestly bronze figures, fifteen were cast complete with their own rectangular base (rather than an attached base), or 20%, and forty-two were cast with tangs, or 58%. The presence of a tang could not be determined for 22% of the priestly bronze figures. Thus, the majority of priestly bronze figures in this study were cast with one or more tangs for attachment to a separately cast hollow cast bronze or possibly a wooden base.

9.1.2 Quality of Preservation and Surface Treatment

Quality of Preservation

The preservative state of the priestly bronze figures featured in the discussion of Chapters 4 to 8 varies from period to period without pattern. The quality of the fourteen figures from the New Kingdom ranged from very fine to fair, with no direct correlation between size and quality. Figures in fair condition had a certain amount of corrosion. Two refined works, Cat. nrs. 3 and 13, had a high degree of sophistication in rendering, which retained their excellent condition. The twelve pieces from the Third Intermediate Period were in better condition than those from the New Kingdom. Their quality ranged from excellent to good. Only one figure was in a bad state of preservation (Cat. nr. 21). Two TIP figures were in an excellent state (Cat. nrs. 17 and 25). The range of quality for the Dynasty 25 group extended from good to fair, with some correlation directly related to size. Most of the small figures were crudely rendered and less refined. Two large bronze figures were of good quality (Cat. nrs. 28 and 32). The quality of the twenty-one pieces from the Late Period ranged from excellent to poor. Seven of the nine figures datable to Dynasty 26 were of high quality; the remaining two were in fair condition. The range of quality of the twelve Greek Period figures extended from very fine to fair. Two of the finest pieces (Cat. nrs. 64 and 67) have a bright, shiny surface. The quality of the Roman Period corpus ranges from very fine to good. In a chart, the ranges may look like the following:

```
        excellent          good                      fair                 poor
        [-------------------------------------------------------------------]
NK      [----------------------------------------------]
TIP     [----------------------]
D25                        [-------------------------]
LP      [-------------------------------------------------------------------]
GR      [----------------------------------------------]
R       [----------------------]
```

Several statements may be made from the above information. First, the New Kingdom and Greek Period priestly bronzes are coincidentally in similar states of quality of preservation. Second, the results of the Third Intermediate Period (excellent to good) corroborated the already stated notion that this period is the high point of ancient Egyptian bronze working production. The priestly corpus from the Roman Period is also in a state of excellent preservation, however, this occurrence is coincidental. Additional Roman Period figures from Egypt need to be tested and examined. Third, the Late Period, which is the period with the most priestly bronze examples and the most Egyptian bronzes produced, spans the entire range, as would be understandable. Lastly, the Dynasty 25 priestly figures as a whole are of poorer quality than the priestly pieces from the rest of the major time periods in the present study.

Surface Treatment

As mentioned in Chapter 2.3.1.4, the practice of embellishing bronze sculpture with gold or other precious metals began sometime during the Middle Kingdom. In the case of the priestly figures, most of the major time periods reflect this practice, though not to a high degree. Of the fourteen priestly bronze figures in the New Kingdom corpus, three statuettes had traces of gold decoration (Cat. nrs. 1, 9, 10), two of which were embellished with gold inlay within the grooves of the details (Cat. nrs. 1 and 9). Of the twelve Third Intermediate Period figures, two were found to have traces of gold leaf on the surface (Cat. nrs. 15-6). Two of the eight Twenty-fifth Dynasty group also had traces of gold leaf on them (Cat. nrs. 31 and 34). Seven of the nine Twenty-sixth Dynasty figures from the Late Period had evidence of either gold or silver leaf on the surface (Cat. nrs. 35-6, 43, 49, 53-5). Of the twelve Greek Period pieces, one was definitely decorated with gold overlay (Cat. nr. 66) and four may have been (Cat. nrs. 56, 62-4). There were traces of silver (not gold) overlay on only one figure of the Roman Period (Cat. nr. 70). Since seventeen out of sixty-one bronze figures (27%) were found to have been embellished with some kind of metal (leaf, inlay, overlay), it does not seem to be a common practice for the fashioning of priestly bronze figures.

Stone inlay[5] is even less common for all periods, though it was a practice that began as early as the Sixth Dynasty of the Old Kingdom, most notably on the copper statues of Pepi I. Of the fourteen New Kingdom pieces, only one (Cat. nr. 9) was inlaid with stone or some type of substance for the eyes. White paste and black stone were the inlay for one figure (Cat. nr. 16) from the Third Intermediate Period group. None of the eight Dynasty 25 bronze figures had stone inlay. Only one of the twenty-one figures from the Late Period group (Parts I-II) was found to have stone inlay for the eyes (Cat. nr. 55). None of the eighteen Græco-Roman Period figures exhibited stone inlay. Thus, only three of seventy-three priestly bronze figures had preserved inlay, or 4%. Presumably, however, stone inlay or some type of paste was used on the twenty-three or so figures in the priestly corpus that have concave eyes[6] and sunk relief eyebrows[7] and cosmetic lines. Stone inlay was not a common feature exhibited on priestly bronze statuary as a whole.

9.1.3 Style and Iconographic Features: Face, Hair, and Costume Style

The artistic style of the priestly bronze figures discussed in depth in Chapters 4 to 8 follow the stylistic conventions of the major time periods in which they have been assigned. The most important trends are summarized below:

New Kingdom -- priestly bronze statuary is crafted in a style that is consistent with and parallels two-dimensional New Kingdom priestly figures from tomb paintings and ostraca. The bronze figures in Chapter 4 have the same stylistic features as *wcb* priests, who have thin or slender bodies, shaven heads, and large, angular crania that sweep back from a delicate facial area. This head shape and small facial area, when seen from the side, is what I have termed the "New Kingdom-derived profile," for example: Plates 12-3.

[5] Other types of inlay (ivory, faience, glass) were not found on any of the priestly bronzes in the present study that I personally examined.
[6] Cat. nrs. 9, 11, 16, 20, 31, 33, 35, 43, 49-50, 53-5, 64, 68.
[7] Cat. nrs. 4, 11, 13-4, 17, 26, 30, 32, 33, 67.

Third Intermediate Period -- style for the priestly bronze statuary discussed in Chapter 5 may actually be divided into two sub-eras: Dynasty 21-22, and Dynasty 23.

Dynasty 21-22

Dynasty 21-22 bronze figures adhere to and develop from the artistic tradition of New Kingdom Thebes, and continue to develop a distinct style in the Third Intermediate Period. They retain the similar artistic conventions in head shape and facial features, including the New Kingdom-derived profile, but add fuller physiques and flouncier kilts than their New Kingdom counterparts, for example: Plates 28 and 36.

Dynasty 23

Priestly bronze statuary that was produced during Dynasties 23, which were based in the North, adhered to stylistic and artistic conventions that may have derived from Libya. These figures were crafted with robust bodies, traditional ancient Egyptian kilts and stylized curls for hair. The distinctive artistic convention for this sub-group is that the figures tend to wear both broad collars and armlets together, for example: Plates 33 and 35.

Twenty-Fifth Dynasty -- stylistically, priestly bronze statuary from Dynasty 25 follows the conventions of royal Kushite bronze statuary in physiognomy, musculature and pose. The priestly figures have full faces with large eyes, rounded noses, full cheeks and rounded chins. They also have thick necks, broad chests and thick waists. In this period, it is more common that priestly bronze figures were adorned with either a single broad collar or armlets, though in a few cases a figure may wear both. See examples: Plates 40 and 45.

Late Period -- priestly bronze statuary cast in the Late Period, in contrast to the uniformity of the Twenty-fifth Dynasty, is executed with a degree of variability of style, although the pieces do stay within the artistic conventions of the ancient Egyptian canon. The Dynasty 26 group, in particular, reflects a continuation of certain statue types and develops new variations of old ones. In addition, there is more naturalistic detailing in the rendering of the head and facial features, rather than utilizing the somewhat stylized treatment of the profile and face of the New Kingdom, as seen in the New Kingdom and Third Intermediate Period corpus in the present study. There is a high degree of variability of style regarding the pieces in Parts II and III of the Late Period (for example: Plates 48, 51-4), and few trends are apparent.

Græco-Roman Period -- priestly bronze statuary produced during this last period follows a few major trends. I believe that priestly figures in this study were manufactured in a particular style (Egyptian, Greek, Roman), depending on their audience or consumer. As such, three styles emerge from this period: 1) the completely Egyptian figures (for example, Plate 124), 2) the Græco-Egyptian figures that are a mix between the two styles (for example, Plates 137 and 141), and 3) the Roman figures (for example, Plates 133 and 135). The Egyptian style figures remain consistent with the practices of Late Period bronze statuary. The Græco-Egyptian figures appear almost entirely Egyptian, with added Greek elements in pose and costume. The Roman Period figures have a high degree of naturalism in the rendering of the head and face and a fluidity of the physical form.

Iconographic Features: Face, Hair, Body Type and Costume

By analyzing specific iconographic features, that is, the face, hair, body type and costume, of the priestly bronze figure from all periods, several trends may be observed. The pattern of the iconographic features tends to be as follows:

New Kingdom -- small facial area, plastic cosmetic lines and eyebrows, ovoid face, large, angular cranium, bald or shaven hairstyle, slender body with thin limbs, and sash-kilt in varying lengths, for example: Plates 12-3, 17.

Third Intermediate Period -- there are two sub-eras:

Dynasty 21-22

Facial area proportionate to the entire face (rather than a small area), plastic cosmetic lines and eyebrows, ovoid face, angular cranium, bald or shaven hairstyle, broad shoulders with narrow waist and thin limbs, flouncy and detailed sash-kilt and sometimes bag tunic, for example: Plates 26, 28, 36.

Dynasty 23

Incised eyes, ovoid face, average cranium, close-cropped hair with punctate curls, broad shoulders, slender waist and average limbs, and short kilt of varying types, for example: Plates 33-5.

Twenty-Fifth Dynasty -- large, incised eyes, rounded nose and chin, full cheeks, round face, average cranium shape, bald or shaven hairstyle, muscular build with thick neck, broad shoulders, thick abdomens, muscular limbs, and short kilt, for example: Plates 39, 41, 44, 46.

Late Period -- there are two sub-eras:

Dynasty 26

Naturalistic facial features (some continue the plastic cosmetic lines and eyebrows trend), ovoid face, average cranium shape, bald or shaven hairstyle, muscular build, and one of seven types of dress, for example: Plates 50, 52, 54.

Dynasty 27-31

Incised facial features, no plastic cosmetic lines and eyebrows, ovoid to round face, average cranium shape, bald or shaven hairstyle, average build, short kilt for kneeling figures, long kilt for striding figures, for example: Plates 56, 62, 64.

Græco-Roman Period -- there are two sub-eras:

Greek Period

Plastic/natural cosmetic lines and eyebrows, oblong face, average cranium shape, bald or shaven hairstyle, broad shoulders with variability in waist ranging from thick to slender, short kilt for kneeling figures and long kilt or garment for striding figures, for example: Plates 124-25, 129, 134.

Roman Period

Natural facial features, ovoid face, average cranium shape, bald or shaven hairstyle, tall, slender body with thin limbs, and the Classical Greek himation, for example: Plates 138-40.

Undoubtedly, exceptions may be found within the priestly bronze corpus of this study for all of the major ancient Egyptian time periods.

9.1.4 Inscriptions

As discussed in Chapter 2.3.4, seventy-four priestly bronze figures from Catalogues I and II are inscribed (see Appendices A and E). The totals are as follows: New Kingdom -- 3 of 14; Third Intermediate Period -- 7 of 12; Twenty-fifth Dynasty 2 of 8; Late Period -- 56 of 236; Greek Period -- 6 of 12; and Roman Period 0 of 6. Some kind of inscription was associated with a certain percentage of priestly bronze figures from all major time periods of ancient Egypt, with the exception of my Roman Period corpus. The Pharaonic time era with the greatest percentage of inscriptions is the Third Intermediate Period, which coincides with the consensus that this is the period in which the quality of

ancient Egyptian bronze statue production reached its peak. Twenty-five percent of priestly bronze figures from each of the remaining Pharaonic eras (New Kingdom, Twenty-fifth Dynasty, Late Period) had associated inscriptions. These numbers seem small; since the majority of the figures were small-scale, however, they most likely were originally attached to a separate metal or wooden base that may have been inscribed. Since the figures are no longer attached to their bases, the exact ratio of priestly bronze figure to associated inscription cannot be known.

For the priestly bronze figures that have survived, it is possible to survey the location of the inscription on the figures themselves. There appear to be trends associated with the location of the inscription:

(Middle Kingdom -- on front of long kilt)

New Kingdom -- on front band of kilt; on upper bare back

Third Intermediate Period -- on front and back of kilt or tunic; bare chest; back pillar; rectangular base

Twenty-Fifth Dynasty -- on back pillar

Late Period -- on front of kilt; around the belt (and buckle); front and back of sash; knees; back pillar

Græco-Roman Period -- on back pillar; rectangular base

In Pharaonic times, the usual location for an inscription was the front of the kilt or on the back pillar and/or base. In the New Kingdom, Third Intermediate Period and Late Period, the body was another surface used. As mentioned above, if these figures were found in their original state, they may have been attached to a base that was inscribed.

The type of inscription written on ancient Egyptian priestly bronzes varies from period to period. The types identified in Chapter 2.3.4 are the: 1) the offering formula, 2) identification, 3) *di ᶜnh* formula, 4) declaration, and 5) unknown or other. The totals appear as follows for the corpus in the present study:[8]

[8] See: Summary Chart for Inscriptions C.

(Middle Kingdom -- offering formula (1), identification (1))

New Kingdom -- identification (2), unknown (1)

Third Intermediate Period -- offering formula (2), *di ᶜnh* formula (3), identification (1), unknown (1)

Twenty-Fifth Dynasty -- other (1), unknown (1)

Late Period -- *di ᶜnh* formula (31), identification (12), declaration (5), unknown (7)

Græco-Roman Period -- *di ᶜnh* formula (3), identification (1), unknown (2)

The above information suggests the following tentative conclusions. First, the *htp-di-nsw* offering formula was inscribed on ancient Egyptian priestly bronze statuary manufactured in the Middle Kingdom and the Third Intermediate Period in the present study, although it was not a common formula for the bronzes. This formulaic inscription came into disuse on priestly bronzes after the Third Intermediate Period. Second, "identification" inscriptions that identify who the individual is, his titles, cartouches, and the like, or a partial inscription where only the individual's name survived, is a type of inscription that spanned all periods. Third, the *di ᶜnh* formula first appears on the ancient Egyptian priestly bronzes in this study as early as the Third Intermediate Period and continues through the Greek Period, though it does not appear in the Twenty-fifth Dynasty group in this study. Fourth, the declaration prayer or *dd mdw* formula appears only on priestly bronzes in this study from the Late Period.

Only eleven of the seventy-four priestly bronze figures with inscriptions (15%) were inscribed with a geographic location. These data, along with the analysis of deity names in Chapter 2.3.4, may assist with determining geographic distribution of the priestly bronzes and their relationship to cult centers. The locations listed are as follows:

Middle Kingdom -- Djedu (Busiris) (1)[9]

New Kingdom -- none

Third Intermediate Period -- Djedu (Busiris) (2)[10]

[9] Plate 10.

[10] Cat. nrs. 16-7.

Twenty-Fifth Dynasty -- none

Late Period -- Sau (Sais) (1),[11] Herniut (Hierakonpolis) (1),[12] Rasetau (Giza) (1),[13] Pe (Buto) (1),[14] Hebenu (16th UE nome) (1),[15] Khemenu (Hermopolis) (3)[16]

Græco-Roman Period -- none

Several comments may be made from the above totals. First, inscriptions that include a geographic name are not common on priestly bronzes in all major time periods of ancient Egypt in the corpus of the present study (overall = 4% (11 out of 289 total)). Second, one figure from the Middle Kingdom (Berlin 17958), two from the Third Intermediate Period (Cat. nrs. 16-7), and eight from the Late Period (Cat. nrs. 35, 43, 53, 77-8, 85, 103, 288) are inscribed with a geographic location, either identifying a sacred site of a patron god(dess) or identifying the town or district of the individual dedicant. Third, of the eleven priestly bronzes inscribed with a geographic location, six mention Lower Egyptian sites (Cat. nrs. 16-7, 35, 53, 78 and Berlin 17958), four mention Middle Egyptian locations (Cat. nrs. 77, 85, 103, 288), and one is from an Upper Egyptian location (Cat. nr. 43). Fourth, the location and therefore the cult center is identified for a particular deity. Thus, the Middle Kingdom and Third Intermediate Period figures mentioning Djedu are likely dedications to Osiris and the Late Period figures mentioning Hierakonpolis, Sais, and Hermopolis are likely dedications to Horus, Neith and Thoth (see Chapter 2.3.4.4 for discussion of deities).

Although the number of inscriptions that include geographic location is sparse, this information is still useful. For example, there are donor figures that present a figure of the god Thoth (Cat. nrs. 77, 103, 288) that are inscribed with the geographic location of Hermopolis. These inscribed figures may be used as parallels for other uninscribed bronzes that are also of similar figure-type, especially the Chapter 7, Part III figures. Thus, a striding priestly bronze figure carrying a baboon (Ch. 7, Part III, Type 7; Cat. nr. 288) before an ibis or a kneeling or striding priestly figure presenting Maat (Ch. 7, Part III,

[11] Cat. nr. 35.
[12] Cat. nr. 43.
[13] Cat. nr. 53.
[14] Cat. nr. 78.
[15] Cat. nr. 85.
[16] Cat. nrs. 77, 103, 288.

Type 3, 7; Cat. nrs. 77, 103) before an ibis may all have been dedications at Hermopolis.

9.1.5 Types of Priestly Bronze Figures

The figure-types for ancient Egyptian priestly bronzes changed markedly over time, between the New Kingdom and the Græco-Roman Period. The possibilities in the priestly repertoire developed from very few to numerous ways in which a priestly figure was crafted or depicted. The basic poses are: kneeling, striding and standing. The main types are: priest, supplicant, adorant, donor, performer of cultic ritual, and *k3* priest. Thus, in these terms, I will attempt to summarize the development of types of priestly bronze figures. The totals for each major time period are as follows:

New Kingdom

kneeling -- adorant (3),[17] donor (3),[18] performer of cultic ritual (3)[19]

striding -- performer of cultic ritual (3),[20] *k3* priest (1)[21]

Third Intermediate Period

kneeling -- supplicant (1),[22] adorant (2),[23] donor (4),[24]
performer of cultic ritual (2),[25] priest (1)[26]

striding -- donor (1),[27] priest (1)[28]

[17] Cat. nrs. 11, 13-4.
[18] Cat. nrs. 2-3, 7.
[19] Cat. nrs. 1, 5, 8.
[20] Cat. nrs. 4, 6, 10.
[21] Cat. nr. 12.
[22] Cat. nr. 17.
[23] Cat. nrs. 15, 25.
[24] Cat. nrs. 19, 21, 24, 26.
[25] Cat. nrs. 18, 23.
[26] Cat. nr. 22.
[27] Cat. nr. 16.
[28] Cat. nr. 20.

Twenty-Fifth Dynasty

kneeling -- supplicant (3),[29] adorant (1),[30] performer of cultic ritual (1)[31]

striding -- adorant (1),[32] *sm* priest (2)[33]

Late Period

kneeling -- supplicant (30),[34] adorant (41),[35] donor (24),[36] performer of cultic ritual (39),[37] *k3* priest (15)[38]

striding -- adorant (9),[39] donor (21),[40] performer of cultic ritual (17),[41] *k3* priest (18),[42] *sm* priest (2),[43] combo donor/*sm* priest (1),[44] priest (1)[45]

standing -- donor (8),[46] performer of cultic ritual (1)[47]

semi-prostrate -- adorant (1)[48]

other -- dancing (1),[49] playing a harp (1)[50]

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[29] Cat. nrs. 28-30.
[30] Cat. nr. 32.
[31] Cat. nr. 27.
[32] Cat. nr. 31.
[33] Cat. nrs. 33-4.
[34] Cat. nr. 39 and figs. in Chapter 7.2.3.1.
[35] Cat. nrs. 38, 40, 48 and figs. in Chapter 7.2.3.2.1.
[36] Cat. nrs. 36-7 and figs. in Chapter 7.2.3.3.1.
[37] Cat. nr. 52 and figs. in Chapter 7.2.3.4.1.
[38] Cat. nrs. 41, 51 and figs. in Chapter 7.2.3.5.1.
[39] Figs. in Chapter 7.2.3.2.2.
[40] Cat. nrs. 42, 44, 54 and figs. in Chapter 7.2.3.3.2.
[41] Cat. nr. 50 and figs. in Chapter 7.2.3.4.2.
[42] Cat. nrs. 45, 47 and figs. in Chapter 7.2.3.5.2.
[43] Cat. nrs. 49 and 55.
[44] Cat. nr. 43.
[45] Cat. nr. 53.
[46] Figs. in Chapter 7.2.3.3.3.
[47] Cat. nr. 55.
[48] Cat. nr. 35.
[49] Cat. nr. 239.
[50] Cat. nr. 286.

Græco-Roman Period

Greek Period

kneeling -- adorant (1),[51] donor (2)[52]

striding -- donor (4),[53] performer of cultic ritual (2)[54]

standing -- donor (2)[55]

Roman Period

kneeling -- adorant (1)[56]

standing -- donor (1)[57]

striding -- priest (4)[58]

From these data, several observations may be offered. First, the first few types of priestly bronze figures (differentiation of types) appeared in the Eighteenth Dynasty of the New Kingdom and comprise the adorant, donor, performer of cultic ritual, and *k3* priest. Second, the fifth type of priestly figure-type, the supplicant, appeared in the Third Intermediate Period, while *k3* priest figures disappeared in the Third Intermediate Period. This pattern holds true for the Twenty-fifth Dynasty corpus, as well, in addition to the first appearance of the *sm* priest type in Dynasty 25. Third, all five major types of priestly figures appeared in the Late Period, with a distinct preference for the adorant (50) and performer of cultic ritual figures (56). In addition, the *sm* priest continued in the Twenty-sixth Dynasty of the Late Period but not later in my corpus. Fourth, the number of figure-types in the Roman Period reduces to the original three types that began in the New Kingdom: the adorant, donor and performer of cultic ritual, while adding a Classicized version of an ancient Egyptian priest figure. The supplicant and the *k3* priest figure-types do not occur in the Græco-Roman Period examples of my corpus.

[51] Cat. nr. 62.
[52] Cat. nrs. 64-5.
[53] Cat. nrs. 60, 63, 66-7.
[54] Cat. nrs. 57 and 59.
[55] Cat. nrs. 56 and 58.
[56] Cat. nr. 71.
[57] Cat. nrs. 70.
[58] Cat. nrs. 68-9, 72-3.

In terms of kneeling versus striding priestly figure-types, all five figure-types are represented as kneeling figures, that is, the supplicant, adorant, donor, performer of cultic ritual, and *k3* priest; whereas, four of the five major figure-types are represented as striding figures, that is, the adorant, donor, performer of cultic ritual, and *k3* priest. The reason for this occurrence may be that supplicants have their palms face down on their laps and striding figures do not have laps. In terms of kneeling figures, supplicants and *k3* priests do not appear in my New Kingdom corpus, donors and *k3* priests do not occur in my Twenty-fifth Dynasty group, and supplicants, performers of cultic ritual and *k3* priests do not appear in my Græco-Roman Period corpus. In terms of striding figures, supplicants, adorants and donors do not occur in my New Kingdom corpus; supplicants, adorants, performers of cultic ritual and *k3* priests do not appear in my Third Intermediate Period group; supplicants, adorants, donors and *k3* priests do not occur in my Twenty-fifth Dynasty corpus; supplicants do not appear in my Late Period examples; and supplicants, adorants and *k3* priests do not occur in my Græco-Roman Period group. Standing priestly bronze figures occur only during the Late and Ptolemaic Periods of ancient Egypt, as donor and performer of cultic ritual figure-types.

Other types of priestly bronze figures, especially the large-scale ones, appear during the Third Intermediate Period, the Twenty-fifth Dynasty, and the Late Period (Dynasty 26) of the overall corpus of the present study. The types include: the priest figure from the Third Intermediate Period, the *sm* priest from the Twenty-fifth Dynasty, and the *sm* priest, priest figure, and combination donor/*sm* priest figure all from the Late Period. The bronzes representing actual priest figures, that is, an individual in the guise of a priest, with close-cropped hair or bald and wearing a kilt or contemporary costume, is also inscribed with priestly titles, thus verifying that the figure represents a priest. These figures are often large-scale. Also large-scale are the *sm* priest figures, five in all, that appear during the 25th/26th Dynasties. Only one of the *sm* priest figures is small-scale.

The totals of the five priestly bronze figure-types, that is, kneeling, striding and standing combined, for all major time periods are as follows:

New Kingdom -- adorant (3),[59] donor (3),[60] performer of cultic ritual (6),[61] *k3* priest (1)[62]

Third Intermediate Period -- supplicant (1),[63] adorant (2),[64] donor (5),[65] performer of cultic ritual (2)[66]

Twenty-Fifth Dynasty -- supplicant (3),[67] adorant (1),[68] performer of cultic ritual (1)[69]

Late Period -- supplicant (30),[70] adorant (50),[71] donor (53),[72] performer of cultic ritual (57),[73] *k3* priest (33)[74]

Græco-Roman Period -- adorant (2),[75] donor (5),[76] performer of cultic ritual (2)[77]

From these data, percentages of each type for each period may be made. Of the fourteen New Kingdom priestly bronze figures, 21% are adorants, 21% are donors, 42% are performers of cultic ritual, and 7% are *k3* priests. Of the twelve figures from the Third Intermediate Period, 8% are supplicants, 25% are adorants, 33% are donors, and 16% are performers of cultic ritual. Of the eight Dynasty 25 figures, 37% are supplicants, 12% are

[59] Cat. nrs. 11, 13-4.
[60] Cat. nrs. 2-3, 7.
[61] Cat. nrs. 1, 4-6, 8, 10.
[62] Cat. nr. 12.
[63] Cat. nr. 17.
[64] Cat. nrs. 15 and 25.
[65] Cat. nrs. 16, 19, 21, 24, 26.
[66] Cat. nrs. 18 and 23.
[67] Cat. nrs. 28-30.
[68] Cat. nrs. 31-2.
[69] Cat. nr. 27.
[70] Cat. nr. 39 and figs. in Chapter 7.2.3.1.
[71] Cat. nrs. 38, 40, 48 and figs. in Chapter 7.2.3.2.
[72] Cat. nrs. 36-7, 42, 44, 54 and figs. in Chapter 7.2.3.3.
[73] Cat. nrs. 50, 52 and figs. in Chapter 7.2.3.4.
[74] Cat. nrs. 41, 45, 47, 51 and figs. in Chapter 7.2.3.5.
[75] Cat. nrs. 62 and 71.
[76] Cat. nrs. 56, 58, 64-5, 70.
[77] Cat. nrs. 57 and 59.

adorants, and 25% are performers of cultic ritual. Of the 236 Late Period priestly bronzes, 18% are supplicants, 21% are adorants, 22% are donors, 24% are performers of cultic ritual, and 14% are *k3* priests. From the eighteen produced during the Græco-Roman Period, 11% are adorants, 50% are donors, and 11% are performers of cultic ritual. The most frequent figure-type for each period of my corpus is as follows: New Kingdom = performer of cultic ritual; Third Intermediate Period = donor; Twenty-fifty Dynasty = supplicant; Late Period = performer of cultic ritual; Græco-Roman Period = donor. Thus, the preference of figure-type for priestly bronze figures appears to be the donor and the performer of cultic ritual. The supplicant may be an innovation of the Twenty-fifth Dynasty that continues into the Late Period, but does not occur in my corpus in later periods. In addition, the *k3* priest figure almost always appears in the Late Period and no other, with the exception of one piece from the Eighteenth Dynasty (Cat. nr. 12).

Overall, the totals for each of the five main figure types, regardless of time period, are as follows:

supplicant -- 34[78]

adorant -- 59[79]

donor -- 69[80]

performer of cultic ritual -- 69[81]

k3 priest -- 34[82]

This breakdown corroborates the general statement that I made above that the preferred figure-types for small-scale priestly bronze figures, or simply what types have survived in the artistic and archaeological record, are the donor and the performer of cultic ritual figures. In addition, there are a number of sub-types within these five major types, which are detailed in Chapter 7, Part III.

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[78] Cat. nrs. 17, 28-30, 39 and figs. in Chapter 7.2.3.1.
[79] Cat. nrs. 11, 13-5, 25, 31-2, 38, 40, 48, 62, 71 and figs. in Chapter 7.2.3.2.
[80] Cat. nrs. 2-3, 7, 16, 19, 21, 24, 26, 36-7, 42, 44, 54, 56, 58, 64-5, 70 and figs. in Chapter 7.2.3.3.
[81] Cat. nrs. 1, 4-6, 8, 10, 18, 23, 27, 50, 52, 57, 59 and figs. in Chapter 7.2.3.4.
[82] Cat. nrs. 12, 41, 45, 47, 51 and figs. in Chapter 7.2.3.5.

9.1.6 Size and Use

The final major important aspect of priestly bronze statuary is that the size of the figure can assist in determining its use. In this study, I utilized three basic terms to describe size, that is, the figurine (4.9 cm. tall and under), the statuette (between 5 and 15 cm. tall), and the statue (15.1 cm. tall and more) (see Appendix F). A survey of the seventy-three figures in Catalogue I indicate a strong pattern suggesting most priestly bronzes figures are statuettes. The totals for each size are as follows:

New Kingdom -- figurine (1),[83] statuette (12),[84] statue (1)[85]

Third Intermediate Period -- figurine (0), statuette (10),[86] statue (2)[87]

Twenty-Fifth Dynasty -- figurine (2),[88] statuette (4),[89] statue (2)[90]

Late Period -- figurine (3),[91] statuette (13),[92] statue (5)[93]

Græco-Roman Period -- figurine (1),[94] statuette (15),[95] statue (2)[96]

From these data, several statements may be made concerning size. First, very few priestly bronze figurines 4.9 cm. tall and under were produced in all periods (10%). Second, most priestly bronzes are statuettes (74%), and combined with the total for figurines comprises 84% of the priestly bronzes from Catalogue I. Third, 16% of the priestly bronze corpus from Catalogue I are statues or large-scale figures. Furthermore, the priest and *sm* priest figures belong to the latter group of figures, for example, priest figures (Cat. nrs. 16, 20, 53), *sm* priest figures (Cat. nrs. 33-4, 43, 55). In addition, large-scale figures were cast in the form of donor figures offering a figure of a deity (Cat. nrs. 3, 42,

[83] Cat. nr. 8.
[84] Cat. nrs. 1-2, 4-7, 9-14. Cat. nr. 14 is a fragment and in its full form would have been a statuette.
[85] Cat. nr. 3.
[86] Cat. nrs. 15, 17-19, 21-6.
[87] Cat. nrs. 16 and 20.
[88] Cat. nrs. 28-9.
[89] Cat. nrs. 27, 30-2.
[90] Cat. nrs. 33-4.
[91] Cat. nrs. 38, 47, 52.
[92] Cat. nrs. 35-7, 39-41, 44-6, 48-51.
[93] Cat. nrs. 42-3, 53-5.
[94] Cat. nr. 71.
[95] Cat. nrs. 57, 59-70, 72-3.
[96] Cat. nrs. 56 and 58.

54, 56, 58). The other figure-types, the supplicant, adorant, performer of cultic ritual, and *k3* priest, are not cast as large-scale bronze figures.

The several group scenes in the Catalogue suggest that the most likely use for the priestly bronzes in the corpus without a context, that is, that the small-scale figures, were probably used in group scenes as bronze votive offerings to be deposited in temples by a devotee. Of course, this is speculation, as a few of the figures are cast *in toto* with their own base and may actually be too large to add to a votive group scene. These few figures may have been intended as individual votives or as part of cultic implements like an incense burner receptacle (Cat. nr. 99) or standard capital (Cat. nr. 206). The larger priest figures, however, were most likely placed within niches on walls within temple precincts as an indication of the individual's devotion to a particular divinity, very similar to the use of the large-scale priestess or God's Wife of Amun figures. Thus, in this study, size is an indicator of use for priestly bronze statuary.

9.2 The Meaning and Role of Priestly Bronze Statuary

Several points need to be considered when discussing the meaning and role of priestly bronze statuary, and admittedly, in an exercise such as this, it is impossible to shed light on every aspect of the priestly bronzes themselves. Therefore, I will limit my discussion to attempting to answer a few questions: 1) How do the number of priestly bronzes compare to the number of royal bronzes? 2) Why are so many priestly bronzes produced, and also why more in some periods than in others in my corpus? And 3) What are the major differences between "priest" and "priestly" bronzes? In discussing these points, it is possible to get a clearer view of their meaning and role.

9.2.1 The Royal Connection

In her investigation, Dr. Marsha Hill identified and analyzed 301 ancient Egyptian royal bronze figures ranging in date from the New Kingdom through the Roman Period. Most of these figures are in a kneeling pose related to some type of cultic ritual, such as offering *nw* jars, offering tables and naoi. These parallels in pose and ritual act between

the royal and priestly figures cannot be accidental. While the ancient Egyptian metalsmith crafted bronze figures of kings performing cultic rituals, it was not too soon afterward that he began to produce priestly bronze statuary, as the fourteen New Kingdom priestly bronzes in the present study attest. In all, I have identified about 339 priestly bronzes and have personally examined (for the most part) and analyzed the style and iconographic development of 289 priestly bronze statuettes and statues. These figures span the same time periods as Hill's study, the New Kingdom to the Roman Period. Therefore, the number of bronzes for each corpus is comparable.

So the question remains: Why have an almost equal number of priestly bronze figures survived as have "divine" bronzes of kings? It is understandable that the Egyptians would want to produce long-lasting images of kings to continue their existence in perpetuity, but why produce long-lasting images of priestly figures? I believe that the answer lies in their role. In ancient Egyptian religion, the king is the intermediary between the divine and human worlds. As is his right, the king may appoint individuals as his proxy to perform rituals in his stead in cult temples. So in the case of the priestly bronze figures, they serve the same function or role as the king, which may be seen in numerous examples of cultic scenes on tomb and temple reliefs. Thus, priestly bronze figures also have an intermediary role between the divine and human world. In this case, they stand before a divinity, performing necessary rituals and communicating to the deity on the dedicant's behalf. Therefore priestly figures, more than any other type of male figure, were commissioned or allowed to be represented in bronze. Their number and frequency will be discussed in the next section.

9.2.2 Mass Production and the Democratization of Religion

Large-scale bronze representations of kings, God's Wives of Amun, and priests[97] are characterized by their specialized appearance, often indicated by dress and regalia. Their individual identification is usually determined by inscription and their adherence to the artistic conventions of contemporary courtly style. All of these figures, in effect, are "royal" figures. Their characteristics contrast greatly with those of the greater number of small-scale priestly bronze figures that have survived. Witness, for example, the latter's

[97] Seven in all (Cat. nrs. 16, 20, 33-4, 43, 53, 55).

generic or idealized appearance, their lack of identifying inscriptions, and their divergence from the ancient Egyptian royal artistic canon. Such figures are rendered in a multitude of different of poses, such as is more common for minor figures in two-dimensional reliefs. Considering the large number of small-scale figures, 282 in my corpus, why were so many small-scale priestly figures manufactured, and why more in some periods than in others?[98]

The number of priestly figures in this corpus attributable to the major ancient Egyptian time periods are as follows: New Kingdom = 14; Third Intermediate Period = 12; Twenty-fifth Dynasty = 8; Late Period = 236; and Græco-Roman Period = 18. From this information one may deduce that either few priestly pieces were produced or were recycled prior to the Late Period, quite a number were manufactured during the Late Period, and, keeping in mind that some of the Late Period pieces may in fact be Ptolemaic, the need for priestly bronze statuary waned during the Græco-Roman Period. This overall frequency pattern reflects a waxing and waning of ancient Egyptian priestly bronze statue production; whereas, in contrast, ancient Egyptian bronze statue production of deities and animals flourishes in the Ptolemaic Period. It may also be said that priestly bronze figures were "mass produced" in the Late Period. This statement is true in so far as the number of priestly bronzes rises in the Late Period and that they were produced *en masse*; no two priestly figures are alike, however, or even cast from the same mold like the mold-made terra-cotta figurines; therefore, these bronzes were not identical or even close to being identical. Each figure is unique in size, shape, and form, but maintain idealized facial features. Their general pose is what classifies them into types and sub-types.

Several factors come into play when discussing the frequency pattern for priestly bronze figures: 1) preservation, 2) economic issues, and 3) the concept of the "democratization" of religion. First, recent bronze figures are more likely to survive than bronzes from earlier periods. Thus, the 14, 12 and 8 priestly bronze figures from the New Kingdom through the Twenty-fifth Dynasty are most likely not the only ones to have been produced but are simply the ones that have been preserved by accident or happenstance. Second, it appears that a fewer number of individuals in earlier periods commissioned or

[98] Although it is conceded that the number survived and documented in the present study is but a small proportion of the original numbers of priestly bronzes that were produced in ancient times.

could afford the priestly bronzes,[99] albeit the numbers may have been skewed by circumstance (i.e., examples still buried; additional yet-to-be studied examples; external trade) or survival rate (i.e., melted down for reuse; destroyed). During the earlier periods the cost of metal sculpture was probably very high, as opposed to stone. Some of the metal sculpture that was produced in earlier periods was likely melted down to produce sculpture during the Third Intermediate and Late Periods. Third, personal religious practices changed in such a way that upper-class non-royal ancient Egyptians were able to reach their patron deities. This phenomenon, often referred to by modern scholars as the "democratization" of religion,[100] may be explicated by the practice of including small priestly bronze figures on votive offerings, which are discussed further below. The apparent democratization of religion (or of "the afterlife") occurred, which made individual immortality available to all -- and expanded the range and variety of burial goods, after the tumultuous First Intermediate Period. From the so-called Coffin Texts of the Middle Kingdom, one may observe a change in religious thought to include the same type of fate for individuals as the king (Coffin Texts, I, 197).[101] While the seeds of this phenomenon began early in ancient Egyptian history (ca. 2250 BC), it expanded greatly in the number of ways in which an individual could show his piety during the Late and Græco-Roman Periods, for example, in the practice of depositing faience, terra cotta and bronze votive offerings within temple precincts.

Small-scale priestly bronze figures were significant but tiny elements of a larger group scene that comprised an unprecedented form of ancient Egyptian votive offering. There are thirty-four examples[102] of these bronze composite group scenes documented in Catalogues I and II. The majority of these votives date to the Late Period.[103] For the most

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[99] By virtue of the surviving examples from earlier eras, nine of which have been inscribed with a personal name. Cp.: 34 examples of priestly figures from periods prior to the Late Period and 236 examples from the Late Period.
[100] Dunand and Zivie-Coche 2004: 175; Rice 1990: 184-85; David 2003: 35; Morenz 1973: 209.
[101] "Now are you a king's son, a prince, as long as your soul exists, so long will your heart be with you. Anubis is mindful of you in Busiris, your soul rejoices in Abydos where your body is happy on the hill; your embalmer rejoices in every place. Ah, truly you are the chosen one!" These texts are written inside the coffins of noblemen.
[102] Cat. nrs. 38-40, 81-83, 85-6, 94-5, 103, 116, 119, 126, 166, 172, 198, 203, 212, 215-16, 221, 227, 231, 243-44, 248-49, 255, 262-63, 268, 288-89.
[103] See Summary Chart for Bronze Group Scenes, p. 293.

part, the priestly figure is kneeling with only two exceptions: Cat. nrs. 103 and 248. Cat. nr. 103 is a striding donor and Cat. nr. 248 is a striding performer of cultic ritual figure. The kneeling figures are: 1) the supplicant,[104] 2) the adorant,[105] 3) the donor,[106] and the performer of cultic ritual.[107] One supplicant figure (Cat. nr. 243; Pl. 114) balances an offering tray on its head like a *k3* priest.[108] Thus, all five priestly types are represented in this group of figures. The priestly figures kneel before a variety of gods and goddesses: Mut (Cat. nr. 38), Horus and Seth (Cat. nr. 39), Nefertum and Heka (Cat. nr. 40), the Oxyrinchus fish (Cat. nr. 81), Anubis (Cat. nr. 82), Anubis and Isis (Cat. nr. 95), Horus and Isis (Cat. nr. 244), Neith and two Harpocrates (Cat. nrs. 83 and 94), Isis and Harpocrates (Cat. nr. 166), Harmairty (Cat. nr. 85), Harsomtus (Cat. nr. 86), Ibis (Thoth) (Cat. nrs. 103, 119, 221, 289), Thoth, Uraei and Osiris (Cat. nr. 203), Hatmehyt (Cat. nr. 116), throne (Cat. nr. 212), throne with two lions (Cat. nr. 126), Wepwawet and two Uraei (Cat. nr. 172), cat (Bastet?) (Cat. nr. 198), Apis (Cat. nrs. 215, 262-63), Bes (Cat. nr. 216), Maat and Khonsu (Cat. nr. 227), Osiris and Isis (Cat. nr. 231), Lion Goddess (Cat. nr. 243), Buto (Cat. nr. 248), Horus and Thoth (Cat. nr. 249), Amun-Re (Cat. nr. 255), Maat and Ibis (Thoth) (Cat. nr. 288). Thus, any combination of ancient Egyptian gods is possible in these group scenes. Lastly, seventeen of the composite votive offerings in Catalogues I and II are inscribed.[109] In all, it is within this context that the small priestly bronze figure most likely was used.

With advances in metalsmithing, the artisan discovered a different medium in which to manufacture these objects of personal piety -- and another avenue or mechanism for the individual to approach the gods. In ancient Egypt, all events were attributed to the influence of the gods and goddesses. It was only through worship and offerings to these gods that humans could achieve a balance in their daily lives, both on earth and in the afterlife. In an attempt to reach the gods, most people worshipped at household and local shrines. Few people were permitted into temples; these area were reserved for the priests

[104] Cat. nrs. 39, 81, 116, 166, 198, 215, 243, 249, 263, 268.
[105] Cat. nrs. 38, 40, 82, 85-6, 126, 172, 216, 221, 231, 244, 255, 262, 289.
[106] Cat. nrs. 119, 227, 289.
[107] Cat. nrs. 83, 94-5, 203, 212.
[108] One figure that is not part of a votive group scene, but rather is part of a bronze capital is a kneeling *k3* priest before gods (Cat. nr. 206).
[109] See Appendix E, nrs. 17, 32-3, 35-6, 38-40, 43-4, 52-3, 62, 69-71, 74.

and the privileged few, who were usually the king, the royal family and his court. On occasion, an individual could pay homage to a principal deity, gain limited access to the major cult temple, and donate his gift (the votive offering), for divine protection. The quality of these votive offerings ranges from highly accomplished to crude, in a sense reflecting the economic status of the petitioner. As demand for these objects increased, so did supply. Presumably, when the practice of making votive dedications with priestly figures subsided, the production of priestly figures declined, which occurred sometime in the Roman Period as the few small-scale Roman Period priestly bronzes attest (Cat. nrs. 70-1). While the production of small-scale priestly bronze figures subsided during the Græco-Roman Period, the manufacture of bronze deities continued[110]; thus, the frequency pattern (the rise and decline in production) is only specific for priestly bronze statuary.

9.2.3 Individual Identity and Anonymity

Who are the bronze priests of ancient Egypt? The answer is tied in with the question posed above: What are the major differences between "priest" and "priestly" bronzes? As I have already discussed their differences in use and physical format (i.e., as either individual dedications or elements in group scenes), I will attempt to ascertain who the priestly bronzes represented. First, the large-scale, hollow cast bronzes, which are clearly in court style, are identified by their inscriptions and sometimes include priestly, administrative, and royal title(s).[111] Much like the *k3* statues of the Old and Middle Kingdoms in which an elite individual wanted to ensure his life, prosperity and health in the afterlife, at least seven elite individuals from the Third Intermediate Period to the Late Period wanted to insure their perpetual existence by erecting relatively large dedications in public areas, most likely within temple precincts.[112] For these people to have access to the temples or funds to commission the bronze works, they must have been individuals from the elite class or royal family. In addition, they may have been given to them as royal gifts. Thus, these large-scale priest bronzes represented individual personages in their ideal state, as is conventional with other types of statuary, such as royal, wood and stone.

[110] For example, the numerous examples of ancient Egyptian bronze deities in most major world-wide museums.
[111] Cat. nrs. 16, 43, 55.
[112] For example, Cat. nrs. 16, 20, 43, 53-4.

In contrast to these identifiable priest figures,[113] the small priestly bronze figures are non-identified, symbolic figures acting as proxy for the petitioner or dedicant (the individual identified in the text on the back pillar or rectangular base), who is petitioning the deity for life or health, as stated in the inscriptions. The priestly bronze figure itself is anonymous, as most non-royal two- and three-dimensional Egyptian representations are, and represents a priest who is performing his ritual or cultic duties in perpetuity. Since some of the bronze votives are inscribed with a female dedicant,[114] the Hieroglyphic inscription on the votives identifies the individual for whom the object was commissioned; therefore, the priestly figure does not represent the male or female person inscribed, because the priestly figure is always male. Rather, the inscription identifies the dedicant for whom the votive group scene was commissioned, and the priestly figure is an idealized, anonymous, yet vital figure in the practice of personal piety in ancient Egypt.

9.3 Further Study

When I began the present study, I believed there to be only about fifty or so priestly bronze figures to investigate. Quickly the number rose to over 300 with each new discovery being more interesting than the next. Numerous questions arose and ideas for studies of individual pieces abound, but the task at hand was to organize the group into a workable chronological and stylistic typology, offering evidence for their temporal placement and providing a resource to assist museums in dating their examples. Therefore, considering these limits, further study is needed in the investigation of ancient Egyptian priestly bronze statuary. For example, a further investigation into the various ritual uses of these objects is in order, and the possibility for prospographic studies is endless. Furthermore, the bronze votive group scenes, which are composite arrangements on bronze rectangular bases, appear to recreate compositional scenes akin to those popularly represented on ancient Egyptian tomb walls and funerary stelae of earlier eras. This occurrence in itself is a significant point in the investigation of these pieces and, at present, must wait for a later time.

[113] Cat. nrs. 16, 20, 33-4, 43, 53, 55.

[114] For example, Cat. nrs. 40, 110, 160, 201, 204, 240 (App. E, nrs. 17, 42, 51, 57-8, 67).

Summary Chart for Bronze Group Scenes

Object	Type	Gods	Inscription[115]	Date
1. Cat. nr. 38	kneeling adorant	Mut	none	LP
2. Cat. nr. 39	supplicant	Horus/Seth	none	LP
3. Cat. nr. 40	kneeling adorant	Nefertum/Heka	E, nr. 17	LP
4. Cat. nr. 81	supplicant	Oxyrinchus fish	none	LP
5. Cat. nr. 82	kneeling adorant	Anubis	E, nr. 32	LP
6. Cat. nr. 83	kneeling pcr[116]	Neith/2 Harpocrates	E, nr. 33	LP
7. Cat. nr. 85	kneeling adorant	Harmairty	E, nr. 35	LP
8. Cat. nr. 86	kneeling adorant	Harsomtus	E, nr. 36	LP
9. Cat. nr. 94	kneeling pcr	Neith/2 Harpocrates	E, nr. 38	LP
10. Cat. nr. 95	kneeling pcr	Anubis/Isis	E, nr. 39	LP
11. Cat. nr. 103	striding donor	Ibis (Thoth)	E, nr. 40	LP
12. Cat. nr. 116	supplicant	Hatmehyt	E, nr. 43	LP
13. Cat. nr. 119	kneeling donor	Ibis (Thoth)	E, nr. 44	LP
14. Cat. nr. 126	kneeling adorant	throne w/ 2 lions	none	LP
15. Cat. nr. 166	supplicant	Isis/Harpocrates	E, nr. 52	LP
16. Cat. nr. 172	kneeling adorant	Wepwawet/2 Uraei	E, nr. 53	LP/GR
17. Cat. nr. 198	supplicant	Cat (Bastet?)	none	LP
18. Cat. nr. 203	kneeling pcr	Thoth/Uraei/Osiris	none	LP
19. Cat. nr. 212	kneeling pcr	throne	unknown	LP
20. Cat. nr. 215	supplicant	Apis bull	unknown	G/R
21. Cat. nr. 216	kneeling adorant	Bes	none	LP/GR
22. Cat. nr. 221	kneeling adorant	Ibis (Thoth)	unknown	LP
23. Cat. nr. 227	kneeling donor	Maat/Khonsu	none	LP
24. Cat. nr. 231	kneeling adorant	Osiris/Isis	E, nr. 62	LP/GR

[115] See Appendix E, appropriate number.
[116] pcr = performer of cultic ritual.

Summary Chart for Bronze Group Scenes (con't)

Object	Type	Gods	Inscription	Date
25. Cat. nr. 243	supplicant	Lion goddess	none	LP
26. Cat. nr. 244	kneeling adorant	Isis/Horus	E, nr. 69	LP
27. Cat. nr. 248	striding pcr	Buto	E, nr. 70	LP
28. Cat. nr. 249	supplicant	Horus/Thoth	none	TIP/LP
29. Cat. nr. 255	kneeling adorant	Amun-Re	E, nr. 71	LP
30. Cat. nr. 262	kneeling adorant	Apis bull	none	LP
31. Cat. nr. 263	supplicant	Apis bull	none	LP
32. Cat. nr. 268	supplicant	none	none	LP
33. Cat. nr. 288	kneeling donor	Maat/Ibis (Thoth)	E, nr. 74	LP
34. Cat. nr. 289	kneeling adorant	Ibis (Thoth)	none	LP

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Appendix A The Catalogues

The Catalogues are organized into three groups: 1) priestly bronzes listed by museum location that can be specifically dated, 2) unprovenanced priestly bronzes listed by museum location that date between the Late and Græco-Roman Periods, and 3) art market priestly bronzes listed in Porter and Moss, Vol. VIII. Seventy-three bronze figures are datable to a specific time period, based on the factors for dating listed in Chapter 2.3. I have assigned a general date of "Late Period" to 216 bronze figures located in museums. The last forty-nine priestly figures are listed by Porter & Moss, Vol. VIII, located in the international art market.

Catalogue I. Priestly Bronzes by Museum Location
Specifically Dated

New Kingdom

1. Kneeling Priest Pouring a Libation on an Offering Tray (Plate 19)
NK
Antwerp, Museum Vleeshuis, 79.1.44
Provenance: Probably from Tell Basta or Benha; formerly in E. Allemant Collection.
Dimensions: ht.: 6.5 cm., 7.65 cm. overall; w.: 2.7 (at shoulders)
Inscription: none.
Description: kneeling priest with close-cropped hair, wearing a sash-kilt, pouring a libation. Cast on a 3.3 cm. x 1.45 cm. x 0.3 cm. rectangular base with two tangs.
Condition: good condition; smooth, shiny surface.
Material notes: dark bronze; gold inlay on incised hairline area; rust under left and right arm pit. Patina: green on back, under base and tangs; mottled brown and green on front.
Technical notes: solid cast; two tangs: 1.1 cm. (front) and 1.0 cm. (back).
Face: ovoid face; knobby skull; convex eyes; plastic eyebrows; small, slightly projecting ears; short nose with bulbous tip; small, pursed mouth; thin lips; rounded chin; narrow neck; close-cropped hair, incised line across forehead, curved at temples, incised line under neck.
Body: large build; broad, bipartite chest; narrow waist and hips; slender limbs; small hands; average sized feet; incised fingers/toes; splayed toes; deep, punctate navel; no paunch.
Dress: knee-length, striated sash kilt.
PMVIII: 801-751-269
Bibliography: Allemant 1878: 13, nr. 60; Génard 1894: 15, nr. 44; Hornemann 1951: part iii, pl. 645; Roeder 1956: 307-8 [§384, b], 504 [§676, e], Abb. 390; De Wit 1959: 34 [95], pl. xii [2nd from right]; Depauw 1995: 129 [146] fig. (as from Benha).

2. Kneeling Donor with Both Arms Raised Before Him (Plate 16)
NK -- Dynasty 20
Baltimore, Walters Art Gallery, 54.2104
Provenance: "Found at Mitrahina." Purchased in 1914 by Kelekian.
Dimensions: ht.: 10 cm.; w.: 4.2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with both arms raised in front of the body, parallel to the knees; the outstretched arms were probably meant to hold an offering but the hands

have broken off. The donor is depicted with a smooth, bald head, wearing a knee length, striated New Kingdom-style kilt, held below the navel by a girdle.
Condition: overall surface is dull and worn; corrosion appears on right arm; figure broken at the middle, mended in the museum; the hands are missing.
Material notes: bronze with green patina overall; yellow patina appears on shoulders and arms; blue patina appears on right leg.
Technical notes: hollow cast; no back pillar.
Face: heart-shaped face; eyes are 0.4 cm. long and irregularly placed; skull has a wide crown; large ears are well-formed; plastic brows; incised cosmetic lines; long, narrow nose; small, incised mouth that is not modeled.
Body: broad shoulders, a long torso, and a bulge all around waist and band; triangular navel.
Dress: knee-length, striated kilt with a trapezoidal apron that overlies the kilt, ending well below the knees in a fringe. A broad, smooth stripe is incised along the middle of the apron; modeled belt.
PMVIII: 801-641-720
Bibliography: Steindorff 1946: 47, cat. nr. 135, pl. xxii.

3. Kneeling Donor (Plate 17)
NK -- Dynasty 20
Cleveland, OH, Cleveland Museum of Art, Inv. no. 1980.2
Provenance: unknown; purchased from Merrin Gallery, New York.
Dimensions: ht.: 15.8 cm.; w.: 6.2 cm. (at shoulders)
Inscription: traces on front of kilt; illegible.
Description: kneeling male figure presenting a small figure of a ram-headed god (wearing an *atef* crown; possibly Khnum or Harsaphes) in one hand, the right hand raised in adoration. The donor has an elongated, shaven head and wears a knee-length sash-kilt.
Condition: excellent condition; surface dull with corrosion; shows traces of prior polishing.
Material notes: tin-bronze alloy; probably leaded; subsequent cleaning after excavation left overall surface brown and mottled green and red patina.
Technical notes: hollow cast; cast in parts (two arms, head, body) and assembled; joints at neck and shoulders; arms attached by tab inserted into slot on back at shoulders; sculpture open underneath; two tangs: one below feet and one below apron (broken and mended).
Face: heart-shaped face; large, elongated cranium; shaven head; large eyes, plastic eyebrows; traces of cosmetic lines; small, delicate nose; small, pursed mouth; pointed chin; short neck.
Body: average build; broad chest; wasp-like waist; narrow hips; no paunch; slender limbs.
Dress: striated, knee-length sash kilt worn below the navel; no belt; ends of the sash gather at the front and flow broadly over the lap terminating beyond the knees; smooth central band on front of kilt.
PMVIII: 801-636-720
Bibliography: Lee 1981: 164, 211 [4], fig. 4 on p. 184; Cleveland Museum of Art 1991: fig. on p. 5; Bohac 1999: 252-53, cat. nr. 181.

4. Striding Man (Plate 24)
NK
Hannover, Kestner-Museum, Inv. no. 1935.200.558
Provenance: unknown; formerly F.W. von Bissing Collection, B. 208.
Dimensions: ht.: 5.9 cm.; w.: 1.5 cm. (at shoulders)
Inscription: on back. See: App. E, nr. 3.
Description: striding male figure wearing close-cropped hair and a striated, *shendyt* kilt.
Condition: fair condition; left arm missing; corroded, dull surface.
Material notes: spotty medium green patina (kilt, lower legs) and brown patina (front of kilt) on dark bronze; white paste on inscription.
Technical notes: solid cast; one tang below each foot.
Face: ovoid face; wide, convex eyes; incised eyebrows; large, projecting ears; long nose; small, pursed mouth; thin lips; rounded chin; narrow neck; close-cropped hair, incised line across brow, pointed at temples.
Body: slim build; flat chest; high, narrow waist; average hips; slender arms and legs; small hands; average sized feet; no paunch.
Dress: striated, *shendyt* kilt; curved front flap; thin belt.
PM^{VIII}: none.
Bibliography: unpublished.

5. Kneeling Priest Presenting a Libation with an Offering Tray (Plate 18)
NK
London, The British Museum, EA 2283
Provenance: excavated/findspot: Africa, Egypt, Upper Egypt, Abydos (Upper Egypt), according to museum records; Salt Collection. Purchased from: Henry Salt. Purchased through: Sotheby's & Co. Acquired in 1835.
Dimensions: ht.: 8 cm., 9.5 cm. overall; w.: 3.2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head wearing a long kilt with triangular apron. The arms are bent at the elbows and hold an offering tray, with five cakes, in the left hand and a libation vase(?) in the right hand.
Condition: good condition; mottled and dull surface; missing tips of the toes. There is a hole on the bottom of the right knee; a crack on the right of the back of the skull; a small pit on the back of the left side of the skull, and an abrasion on the front of the head; small chips on the sternum; tiny holes on the front of the apron.
Material notes: medium green patina overall on the light bronze; spot of white paste on the spout of the offering tray.
Technical notes: may be hollow cast (based upon light weight); cast with two tangs, both 1.4 cm. in length; entrance hole at the bottom of the right knee.
Face: square face with a New Kingdom profile; convex .3 cm. eyes; natural brows; no cosmetic lines; small, projecting ears; broad nose; wide, pursed mouth with average-sized lips; square chin and thick neck. There are no incised lines around the large cranium.
Body: average build; slender, bipartite chest; high, narrow waist; average-sized hips; thin limbs with small hands and feet; toes bent forward; large, wide navel and no paunch.
Dress: smooth, long kilt with a triangular apron; thin belt.
PM^{VIII}: none.
Bibliography: unpublished.

6. Striding Priest Carrying an Incense Burner (Plate 23)
NK -- Dynasty 19
London, The British Museum, EA 36070
Provenance: unknown; formerly F.G. Hilton Price Collection; Sotheby's, in 1911; purchased through Sotheby's & Co., in 1926.
Dimensions: ht.: 5.28 cm.; w.: 1.36 cm. (at shoulders)
Inscription: on the back. See: App. E, nr. 4.
Description: striding male figure with bald head, wearing a long kilt, holding an incense-burner.
Condition: fair condition; slightly corroded, mottled, and dull surface; right forearm is missing.
Material notes: dark green patina overall on the light bronze.
Technical notes: solid cast; cast on a rectangular base, 1.6 cm. x 1 cm. x 0.1 cm. There are two bridges at the elbows; no tangs.
Face: heart-shaped face; convex eyes, 0.2 cm. long; plastic eyebrows; no cosmetic lines; large, angled, projecting ears; long, narrow nose; small pursed mouth; thin lips; pointed chin and a narrow neck.
Body: slim build; slender and flat chest; low, narrow waist and narrow hips; thin; small hands; large feet; no paunch or navel.
Dress: long, undecorated kilt with triangular apron; no belt.
PMVIII: none. 801-739-360
Bibliography: Hilton Price 1897: i, 376, cat. nr. 3132a; *Sotheby Sale Cat.* (Hilton Price), July 12-21, 1911, nr. 339, pl. xii.

7. Kneeling Priest Offering Maat (Plate 14)
NK -- Dynasty 18
London, The British Museum, EA 49732
Provenance: unknown; purchased from P. Kyticas in 1911.
Dimensions: ht.: 5.1 cm.; w.: 2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with close-cropped hair, wearing a knee-length kilt, offering a figure of the goddess, Maat. The head is quite large with a wide crown and knobby skull.
Condition: fair condition; smooth and dull surface; left arm missing from just below the shoulder to the wrist.
Material notes: light green patina overall on the dark bronze; patination is probably artificial.
Technical notes: solid cast; single tang, now broken off; possible entrance hole under the buttocks between the feet; two modern rods present under shins.
Face: oblong-shaped face; large, flat crown; 0.3 cm., convex eyes; plastic eyebrows and no cosmetic lines; large, projecting ears; long, straight nose with a broad tip; small pursed mouth; thin lips (upper lip is pronounced) pointed chin; thin neck; close-cropped hair is indicated by the incised line across the brow; the brow runs low on the face and is curved at the temples.
Body: average build; slender and flat chest; high, narrow waist; narrow hips; shallow, punctate navel; thin arms and legs; large hands and feet (feet point inward); incised fingers; toes and nails not incised.
Dress: knee-length kilt with broad, vertical striations; medium-width belt lies low on the abdomen.
PMVIII: none.
Bibliography: unpublished.

8. Kneeling Priest Pouring a Libation (Plate 20)
NK
London, The British Museum, EA 59395
Provenance: unknown; donated by Egypt Exploration Society; collected by General Sir John Grenfell Maxwell. Acquired in 1929.
Dimensions: ht.: 4.3 cm., 4.8 cm. overall; w.: 1.7 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with close-cropped hair, wearing a sash kilt, in the act of pouring a libation. The priest holds a libation vase in his right hand perpendicular to a circular bowl, held by his left hand.
Condition: fair condition; complete; surface is badly corroded; facial features are worn.
Material notes: medium green patina on the light bronze.
Technical notes: solid cast; tang under knees is 0.5 cm. long.
Face: rectangular face; small, projecting ears; average-width neck; knobby skull and wide crown; incised hairline curves down across the forehead and is angled at the temples; hairline does not continue down the nape of the neck.
Body: average build; broad, tripartite chest; high waist; narrow hips; large, slightly indented navel; thin arms and legs; small hands and feet; incised fingers and toes; nails not incised.
Dress: knee-length, sash kilt with an apron that curves down at the knees. The kilt and apron are decorated with vertical striations; narrow belt with a central boss.
PM^{VIII}: none.
Bibliography: unpublished.

9. Head of a Statuette (Plate 25)
NK-- Dynasty 18 - 19
New York, Metropolitan Museum of Art, 26.7.1418
Provenance: unknown; purchased in Cairo. Formerly Carnarvon Collection, 1926 (Carnarvon Cat. no. 1186).
Dimensions: ht.: 3.5 cm.; w.: 2.0 cm. (at sides of skull)
Inscription: none.
Description: single head, with close-cropped hair, broken just below the neck.
Condition: excellent condition. There is a 0.7 x 0.6 cm. break in the skull, filled with white paste and rusted.
Material notes: bronze with green patina, gold leaf throughout; gold leaf around the eyes and green corneas.
Technical notes: hollow cast, 0.3 to 0.4 cm. thickness of walls at the break.
Face: full face; almond-shaped eyes; plastic eyebrows and cosmetic lines; incised whites hollowed, corneas raised; broad nose with a sharp bridge and punctate nostrils. The mouth is indicated by an incised line; the lips are modeled; short chin; deep groove indicating the beginning of the neck; large, well-formed ears; closed-cropped hair with a single deep incised hairline across the forehead and along the nape of the neck.
PM^{VIII}: none.
Bibliography: Hayes 1990: II, 381.

10. Striding Priest Carrying an Incense Burner and a *Hez* Vase (Plate 22)
NK-- Dynasty 19
New York, Metropolitan Museum of Art, 47.105.3
Provenance: unknown.
Dimensions: ht.: 11.5 cm.; w.: 3.3 cm. (at shoulders)
Inscription: none.

Description: strinding male figure with bald head, wearing a shin-length kilt with triangular apron, holding a libation vase and an incense burner. The left arm is movable. Part of the incense burner is missing.
Condition: good condition; well-preserved; long irregular break along the front of the apron; corroded toes.
Material notes: bronze with light to bright green patina and bright red patina overall; traces of gold leaf inlay appear around the incense burner and libation vessel.
Technical notes: solid cast; the arms were cast separately, dowel inserted through body to attach arms; one tang at the sole of each foot.
Face: broad, square face; incised, convex eyes, 0.5 cm. in length; plastic eyebrows; arched, large left eye, and lower, corroded right eye; narrow nose; off-center mouth; large, well-formed ears; incised ear holes; egg- or bulb-shaped head.
Body: broad shoulders, back and buttocks; incised navel; left index finger (thumb wrapped around incense burner) extends to hold the incense burner; the right fist is clenched with the thumb extended.
Dress: shin-length kilt with triangular apron; diagonal incisions (indicating garment) appear along the arms, kilt and apron; vertical incised lines on the back and vertical lines at the fringe; no belt; sash over the left shoulder from the back to the front of the waist; traces of a broad collar on the front and back.
PMVIII: none.
Bibliography: Scott 1947: 65; Hayes 1990: II, 381.

11. Kneeling Adorant (Plate 15)
NK -- Dynasty 19
New York, Metropolitan Museum of Art, 51.173
Provenance: 'From Thebes.'
Dimensions: ht.: 7.2 cm., 9.5 cm. with tang; w.: 4.3 cm. (at sleeve tips)
Inscription: none.
Description: male figure wearing an elaborate, curled wig, a bag tunic with flaring sleeves and a sash kilt, kneeling with both arms raised in adoration. The figure has been referred to as a "Kneeling Courtier" or a "Nineteenth Century Dandy" (Hayes 1990: 382) because of the unusual representation of what may be a private individual in this pose, rather than a priest.
Condition: good condition; well preserved; dull finish; right hand is broken (mended in museum; missing left hand and front tang; back tang is mended and there is a rupture along the back shoulder; also, a diagonal groove from top left to mid-right of apron.
Material notes: bronze with yellowish patina.
Technical notes: hollow cast; two tangs (one under kilt and one under feet); toes are attached to the kilt. The base is filled with a yellow, waxy paste. There are grooves around the arms at the sleeves; may indicate separately cast then attached arms.
Face: heart-shaped face; incised, slanted, concave eyes that are mere slits; eyes measure 0.3 cm. long; incised eyebrows; narrow bridge along the triangular nose; small mouth with full lower lip; incised throat lines; ears are barely indicated under the curled, layered wig. The wig is cap-like, extending from the browline, along the sides of the head to the nape of the neck. The curls are laid vertically (forward) and the top of the head is left smooth. Straight locks appear underneath the curled wig.
Body: slender build; chest and navel lines are incised; narrow waist; slender hips; thin limbs; incised fingers and toes. The right palm is cupped.
Dress: pleated bag tunic under a long sash kilt with a round boss or buckle; the garment has horizontal striatons along the sleeves and lower kilt, diagonal striations around hips, and vertical striations on the apron. Traces of a necklace present.
PMVIII: 801-641-850

Bibliography: Vandier 1958: iii, 678, pl. clxi [1]; Hayes 1990: II, 380-2, fig. 239; Michalowski 1968: fig. 530 (says from Thebes).

12. Striding *K3* Priest with a Tray of Offerings on His Head (Plate 21)
NK -- Dynasty 18
Oxford, The Ashmolean Museum, 1988.11
Provenance: unknown; ex-Rutherstone, Pomerance Collections.
Dimensions: ht.: 16 cm.; w.: 7.2 cm. (at elbows)
Inscription: none.
Description: striding male figure wearing close-cropped hair and a *shendyt* kilt, carrying a thick offering tray on the top of the head. Both arms are raised high and the palms are facing inward. The twelve cakes on the tray are piled high in four rows in a pyramidal formation.
Condition: good condition; smooth and shiny surface; some corrosion on the left forearm and on top of the chest. The legs are broken at the ankles (the feet are missing).
Material notes: green patina overall on light bronze; various spots of red patina.
Technical notes: solid cast.
Face: large, knobby skull; ovoid face; large, convex eyes, 0.5 cm. long; straight, plastic eyebrows that curve down at the sides; no cosmetic lines; large, well-formed, projecting ears; long, narrow nose with a bulbous tip; 'drilled' nostrils; small, smiling mouth; average-sized lips; pointed chin; thin neck; incised hairline straight across the forehead, comes to points at the temples, curves downward at the sides, and loops behind the ears around the nape of the neck.
Body: slender build; slender, fleshy chest; high, narrow waist; average-width hips; slight, low paunch; large, teardrop navel; thin arms and legs; small hands; modelled fingers; incised nails; thumbs rendered towards the back.
Dress: striated, *shendyt* kilt with a thin belt, worn low on the hips. The striations run vertically around the front and back; front flap has horizontal striations. There is an extra incised line on the front left side, which may have been unintentional.
PMVIII: 801-737-250
Bibliography: Sotheby's 1924: cat. nr. 314, pl. ii; Spiegelberg 1930: 73-4, pl. 15 (or 18); Roeder 1956: 304 [§374, a]; Bothmer 1966: 64, no. 71 (as Dynasty 27-30); *Sotheby (New York) Sale Catalogue*, May 29, 1987, no. 39; Moorey 1988: 22, pl. i. Cf. Cat. nr. 45 (British Museum, EA 67162).

13. Kneeling Priest with Outstretched Arms (Plate 12)
NK -- Dynasty 18
Paris, The Louvre Museum, Inv. no. E 3188 (formerly AF 2898)
Provenance: unknown; ex-Collection Anastasi, 1857.
Dimensions: ht.: 8.5 cm.; w.: 8.8 cm. (from fingertip to fingertip)
Inscription: none.
Description: kneeling male figure with bald head, wearing a medium-length, striated kilt, with both arms outstretched, palms facing upwards.
Condition: excellent condition; no holes.
Material notes: light bronze with golden patina.
Technical notes: solid cast (probably); one tang underneath the rectangular base (covered by the modern stand). Rectangular base measures approx. 5 cm. x 4 cm.
Face: ovoid face; convex eyes, 0.4 cm. in length; sunk relief eyebrows; no cosmetic lines; there is a smooth line between the eyebrow and the nose.
Body: average build; slender, bipartite chest; modeled folds in the front and around the

waist; long, large hands and feet; incised fingers and toes (splayed); no nails.
Dress: medium-length, striated sash kilt.
PMVIII: 801-641-870
Bibliography: Desroches Noblecourt 1951: 88; Hornemann 1951: part iii, pl. 637; Gilbert 1967: fig. 64 (as prob. 8th c. BC); Rachet 1968: fig. on 209 (as Dyn. 26); Andreu 1992: 142; Rachet 1992: pl.. ix (as Dyn. 26); Lessing and Vernus 1996: 178; Andreu, Rigaud and Traunecker 1999: 86.

14. Kneeling Adorant (Plate 13)
NK-- late Dynasty 18 - early Dynasty 19
Toronto, Royal Ontario Museum, 948.34.45
Provenance: unknown; bequest of Sir Robert Mond.
Dimensions: ht.: 5.8 cm.; w.: 2.2 cm. (at shoulders)
Inscription: on the back. See: App. E, nr. 5.
Description: male figure with close-cropped hair, wearing a New Kingdom-style sash kilt, kneeling with both arms raised in adoration (palms facing down). There is an engraved drawing on the back of the statuette (a standing figure of the god, Osiris, carrying *w3s* scepter on the right and the goddess, Maat, holding a flail on the left). The inscription is located above this scene.
Condition: excellent condition; dark, even finish; lump on the crown of the head for an unknown reason (crown? unfinished? part of a group scene?). Missing fingertips on right hand.
Material notes: bronze with light green patina overall, especially on forearms, hands, left hip, feet and tangs. White gesso appears under armpits, inner elbows and under left side of chin; light colored paste appears on the inscription and incised scene.
Technical notes: solid cast; excellent work, in spite of break or lump on the crown of the head. There are two tangs: one at the knees (1.3 cm., thin); one at the toes (1.4 cm., thicker); feet are joined by a small rectangular base (1.3 cm. x 5 cm.).
Face: ovoid face; almond-shaped, 0.3 cm. eyes with convex pupils; incised, arched eyebrows; no cosmetic lines; delicately modeled nose and mouth: narrow, pointed nose; pursed lips, one line for mouth, one modeled line for chin; large, projecting ears with single ear holes; two faint, close-cropped hair lines appear at the sides of the ears. The beautifully-modeled head exhibits an Amarna or Ramesside Period profile.
Body: broad shoulders; slightly-formed chest; narrow waist; average-width hips; punctate navel;. average sized feet; toes are bent and incised; oval hands with thumbs in; incised fingers.
Dress: knee-length sash kilt with no fringe; horizontal striations on kilt, vertical on apron, horizontal on back of kilt; incised belt; no sandals (barefoot).
PMVIII: none.
Bibliography: unpublished. Cf.: Steindorff 1946: 47, cat. nr. 135, pl. xxii.

15. Kneeling Adorant (Plate 34)
TIP -- second half of TIP
Antwerp, Museum Vleeshuis, 79.1.45 1/5
Provenance: probably from Tell Basta or Benha; formerly in E. Allemant Collection.
Dimensions: ht.: 6 cm.; w.: 2.5 cm. (at shoulders)
Inscription: on lap. See: App. E, nr. 6.
Description: kneeling male figure with both arms raised in adoration, palms down. The adorant has close-cropped hair and wears a short kilt worn high on the waist. The hair is indicated by patterned punctate curls, rather than incised hairline.
Condition: good condition; smooth and shiny surface; some pitting and corrosion.
Material notes: medium green patina overall on dark bronze; gold leaf on back of right shoulder.
Technical notes: fragment of a single tang under shins.
Face: square face; convex eyes; natural eyebrows; large, angled, projecting ears; short, broad nose; wide, pursed mouth; thick lower lip; square chin; thick neck; no incised line around head to indicate hair but has patterned punctate curls on head.
Body: average build; modeled groove on back; broad, bipartite chest; punctate nipples, irregularly placed; high, narrow waist; narrow hips; thin limbs; small hands and feet; incised fingers; slight paunch; large, deep, teardrop navel.
Dress: undecorated, short kilt worn high on torso; thin belt.
PMVIII: 801-753-500
Bibliography: Allemant 1878: 13 [59-67]; Génard 1894: 15, nr. 45; De Wit 1959: 34 [90] pl. xii [3rd from left]; Depauw 1995: 129 [141] fig. (as from Tell Basta).

16. Striding Priest, Khonsumeh (Plate 36)
TIP -- Dynasty 21-22
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 23732
Provenance: unknown; ex-von Bissing Collection.
Dimensions: ht.: 32 cm.
Inscription: on triangular apron; on right and left sleeve; on back seam; in front of each servant. Also, incised with deities: Osiris, Isis, Horus (back), Amunkamutef (left shoulder), Amun (right shoulder). See: App. E, nr. 7.
Description: striding male figure with shaven head, wearing a short-sleeved bag tunic, a shin-length, sash-kilt and a Maat amulet necklace. Both arms hang down to the sides, the hands placed slightly forward, and the palms face each other (placed widely apart) framing the high relief image of a standing Osiris located on the triangular apron. The clothing is highly decorated. Khonsumeh's ears are pierced (earrings missing) and he wears sandals.
Condition: good condition, complete; smooth, shiny surface, slight abrasions on left side of forehead; long crack on back right leg; mend patch and big chip on left sleeve; mended right ankle and left foot.
Material notes: brown patina on dark bronze; light green patina on forehead, left arm, right inner elbow, spot on left foot, back of right side of skull (cracked); red patina on back of right leg, spots on apron and right hand. Gold inlay on necklace; black stone inlay for eyes; white paste for pupils (possibly gold leaf also), white paste in incised lines.
Technical notes: hollow cast; cast in pieces; both arms cast separately and attached underneath short sleeves; two tangs under feet; entrance hole under right part of apron (rectangular shape).
Face: ovoid face; approx. 0.6 cm., inlaid eyes; plastic eyebrows, cosmetic lines; large, projecting ears, piereced; long nose with bulbous tip; philtrum; small, pursed mouth with slight smile; thick lips; square chin; narrow neck; no hairline (bald).

Body: large build, broad, bipartite chest; modeled nipples; narrow waist; hips swell slightly; no paunch; average limbs; large feet; large, shallow navel present under tight-fitting tunic.
Dress: shin-length, striated sash-kilt worn low on the hips; bag tunic; top decorated with incised scene of Osiris leading Horus and Isis. Amun-Re-Kamutef and Amun are incised on the sleeves. Apron of sash-kilt decorated with high relief depiction of standing Osirs (apron doubling as back pillar) on a thin base. Sides of apron are decorated with two small high-relief figures of servant-priests performing ritual acts. Names in hieroglyphs near figures. Front of apron inscribed with text. He wears thonged sandals with pointed tips.
PMVIII: 801-704-520
Bibliography: Bosse 1936a: 36-7 [81], Taf. iv [c] (as KhonsuHem and probably Dynasty 22); Roeder 1956: 302-03 [§370, a], Abb. 385-86, Taf. 45, 46 [b, f, g]; Kaiser 1967: 80 [814d] (as 114d in caption); Riederer 1978: 30, nr. 156; Settgast *et al.* 1984: 72, fig; Ziegler 1987: fig. on 90 (lower right); Settgast 1991: 114-15 [59]; Vassilika 1997: 295, nt. 65.

17. Supplicant (Plate 33)
TIP -- Dynasty 23
Boston, Museum of Fine Arts, 83.346
Provenance: unknown; gift of J.W. Paige, Oct. 24, 1883.
Dimensions: ht. 5.3 cm.; w. 1.9 cm. (at shoulders)
Inscription: traces of an inscription on the back pillar. See: App. E, nr. 8.
Description: *Pafty* as a kneeling male figure, wearing close-cropped hair, a *shendyt* kilt and a broad collar, with hands on lap (palms down). The hair region has incised circular locks, which may represent hair or a skull cap. The figure has a round-topped back pillar.
Condition: excellent condition; smooth surface; corroding at the armpits.
Material notes: bronze with light and reddish brown patina.
Technical notes: solid cast on a rectangular base; part of one tang survives; round-topped back pillar.
Face: square face; eyes are 0.2 cm. long, deep set, and wide, thin incised brows; broad nose, small mouth, and pursed lips; rounded, projecting ears, placed low on head.
Body: broad shoulders, well-formed chest, narrow high waist, and full hips; tiny, round navel; incised fingers, thumbs not extended; bent toes.
Dress: striated, *shendyt* kilt with narrow belt; broad collar with two bands and a fringe.
PMVIII: none.
Bibliography: unpublished.

18. Group Scene: Kneeling Priest Pouring a Libation on an Offering Tray (Plate 32)
TIP -- Dynasty 22
Cambridge, The Fitzwilliam Museum, E.11.1937
Provenance: unknown; bequest from C.H. Shannon, 1937.
Dimensions: ht.: 5.1 cm., 6.7 cm. overall; w.: 2 cm. (at shoulders)
Inscription: on the base. See: App. E, nr. 9.
Description: kneeling male figure with bald head, wearing a short kilt, pouring a libation from a situal onto an offering-tray. The left palm is facing down on the lap; the right hand is pouring the libation onto the tray. There is an incised standing figure of Osiris on its back, facing left.
Condition: fair condition; surface is corroded and shiny overall; facial features worn. The

figure before him, on the rectangular base, is missing.
Material notes: bronze with light brown patina on the face, situla and offering tray; bright green patina under the back of the base; ancient lead on the bottom, front side of the figure.
Technical notes: solid cast; soldered onto a rectangular base, 6 cm. x 3.7 cm. x 1.3 cm. The base is inscribed with incised lines and has a 3.1 cm. tang.
Face: ovoid face; incised, convex eyes, irregularly placed; 0.3 cm. long; large, projecting ears; rounded chin; incised line under the thick neck.
Body: large build; broad shoulders; slightly modelled chest; low, narrow waist; wide hips; circular, punctate navel; no paunch; thin arms and legs; small hands; large feet; incised fingers but not toes.
Dress: short, undecorated kilt with a thin belt; belt extends all the way around the waist.
PMVIII: 801-751-278
Bibliography: Insley 1979: 167-9, pls. xxx, xxxi.

19. Kneeling Donor Presenting an Unknown Figure or Object (Plate 28)
TIP -- Dynasty 21-22
Cambridge, The Fitzwilliam Museum, E.216.1954
Provenance: unknown; bequest of Sir Robert Greg, 1954. Previously purchased from Maurice Nahman, 1940.
Dimensions: ht.: 11.8 cm.; w.: 4.5 cm. (at shoulders)
Inscription: none.
Description: male figure with close-cropped hair, wearing a broad collar and knee-length kilt, kneeling with both arms outstretched, palms facing inward parallel to one another. Probably presenting a a figure of a god or naos, now missing.
Condition: excellent condition; complete; surface is smooth and shiny overall; two wide abrasions: one on the chest; one on the abdomen.
Material notes: bronze with mottled dark green patina overall; dark green patina on the hands and feet; spot of white paste on the right side of the back.
Technical notes: hollow cast; cast with one tang underneath the knees.
Face: ovoid face; wide, convex eyes, 0.7 cm. in long; modelled cosmetic lines; large, well-formed ears; broad nose; small, pursed mouth; thin lips; pointed chin; thin neck; incised hairline straight across the brow, which curves down lightly at the temples then around the ears and down the nape of the neck.
Body: large build; broad shoulders; high, modelled chest; high, narrow waist; wide hips; large navel; slight paunch; thin arms and shins, but thick thighs; long hands and big feet; incised fingers and toes (splayed).
Dress: undecorated, knee-length kilt with a narrow belt; apron decorated with vertical striations. The elaborately decorated broad collar extends around the neck: marked by four incised lines to create two broad bands and a thin, central band. The two broad bands are decorated: the top band is decorated with a series of incised triangles; the bottom band is decorated with a series of indented ovals.
PMVIII: none.
Bibliography: unpublished.

20. Upper Portion of a Man (and Legs), Possibly a 'Priest of Amun" (Plate 37)
TIP -- Dynasty 22
London, The British Museum, EA 22784 (Torso and head to EA 71459, lower body and legs)
Provenance: said to be found near the Giza pyramids; donated by James Danford Baldly.

Acquired in 1889.
Dimensions: ht.: 42 cm.; w.: 19.5 cm. (at shoulders)
Inscription: none.
Description: head and upper body of a standing man wearing a short, curled wig and a short sleeved gown. The wig was cast separately and attached. A scene of Amun, Mut, and Khonsu (or Osiris, Isis, and Horus), facing right on a bark, is incised on the chest.
Condition: good condition; surface is corroded and cracked with several pits on the dull surface: crack on the front of the nose (mended); hole on the left wrist, approximately 3.4 cm. wide; large crack on the top of the head, 24 cm. long. The right arm and hip are missing.
Material notes: light bronze spotted with green and red patina; green patina on the back, left arm, the left hip, the wig, the right shoulder, and the back of the broad collar. There is spotty red patina on the wig and the left hip; white chalk(?) on the top of the head where the crack is located. Traces of gilding on the surface.
Technical notes: hollow cast; core formed with 0.3 cm.-thick walls. The black, sand-quartz core remains intact.
Face: ovoid face; 1.3 cm. concave eyes were originally inlaid with precious stone (probably); plastic eyebrows and cosmetic lines; long, narrow nose with incised nasal lines; small, incised mouth with rounded ends; thick lips; fleshy, square chin; average-width neck is incised with two lines representing neck folds. The short, curled wig covers the ears and consists of regular curls on the top and echeloned curls at the sides. The side curls have horizontal striations.
Body: large build; broad, bipartite chest; thick and fleshy arms; high waist and wide hips. The left hand is average-sized and clenched into a fist. The navel comprises a round, shallow impression in the center of the abdomen. The legs and feet are British Museum, EA 71459.
Dress: smooth, short sleeved gown and broad collar. The collar has three bands; the beads on the bands alternate with oval, triangular, then oval beads.
PM^{VIII}: 801-711-700
Bibliography: Roeder 1956: 299 [§364, a]; Taylor, J. *et al.* 1998: 9-14, figs. 4, 8; *Minerva* 9 [5] (Sept.-Oct. 1998), fig. on 40 [right]; 9 [6] (Nov.-Dec. 1998), fig. on 55 [left upper]; 10 [1] (Jan.-Feb. 1999), fig. on 71 [upper], Russmann 2001: 219-21, nr. 117.

21. Kneeling Priest Offering a Figure of Maat (Plate 30)
TIP -- Dynasty 22
London, The British Museum, EA 59388
Provenance: unknown; donated by Egypt Exploration Society (members of the Committee of). Previous owner/ex-collection: General Sir John Grenfell Maxwell. Acquired in 1929.
Dimensions: ht.: 6.3 cm.; w.: 2.1 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 10.
Description: kneeling male figure wearing close-cropped hair and a short kilt, offering a figure of the goddess, Maat (most likely); her headdress is lost.
Condition: good condition; mottled surface; no holes. The headdress of the goddess is missing.
Material notes: light bronze has a medium green patina on the left arm and leg, right leg, top of the head, and on the goddess.
Technical notes: solid cast; cast with a square-topped back pillar; one modern tang, 1.3 cm long, located under the shins.
Face: ovoid face; convex eyes, 0.3 cm. in length; plastic eyebrows; no cosmetic lines; large, projecting ears; short nose with a broad tip; small pursed mouth; thick lower lip;

pointed chin; incised line across the forehead, curving downward towards the sideburns, then curving up over the ears and down the nape of the neck -- delineating the close-cropped hair.
Body: average build; broad chest; high, narrow waist; narrow hips; thin arms and legs; small hands and feet; incised toes; no navel or paunch.
Dress: short kilt with vertical striations; thin belt; broad collar represented by four striations, but no beads marked.
PMVIII: none.
Bibliography: unpublished.

22. Priest of Amun-Re, Nes(ba)nebdjedt (Plate 26)
TIP -- Dynasty 21-22
Morlanwelz, Belgium, Musée royal de Mariemont, Inv. no. B.242 (E. 52)
Provenance: unknown; purchased in Paris in 1904.
Dimensions: ht.: 14.5; w.: 5 cm. (at shoulders)
Inscription: on chest. See: App. E, nr. 11.
Description: kneeling male figure wearing a short, curled wig and *shendyt* kilt.
Condition: good condition; arms missing; smooth, dull surface; corroded on back left shoulder, feet, right knee and shoulders; flaking on the back of shoulders.
Material notes: areas of green and yellow patina on dark bronze; bright green (left shoulder and back, left hip, feet, eyebrows, tip of nose); yellow (face, nose, upper chest, lower abdoment, kilt, right back, back of kilt); white paste near inscription on chest.
Technical notes: hollow cast; core no longer present; one tang (broken); entrance hole under kilt, near upper shins. Arms attached at shoulders, tenons present.
Face: square face; convex eyes, plastic eyebrows; no cosmetic lines; long nose with bulbous tip, no philtrum; pointed nose arch between eyes; wide mouth (slight smile); thick lips; square chin; thick neck; short, echeloned wig, modeled line across forehead, squared corners at temples; flattened top of head.
Body: average build; broad, bipartite chest; modeled nipples, narrow waist; average-width hips; slender legs; large feet, toes not bent; no paunch; shallow, teardrop navel.
Dress: striated *shendyt* kilt, rectangular ends; patterned belt.
PMVIII: 801-707-600
Bibliography: Petrie 1905: vol. iii, 214, fig. 87; Warocqué 1909: 3; id. 1916: 141; Van de Walle 1952: 32-3, pl. 9; Roeder 1956: 304 [§375, b]; Musée Royal de Mariemont 1967: cat. nr. 151; Evrard-Derriks 1978: 31, fig. 9; Thierry 1978: front cover and p. 22; Evrard-Derriks 1981: 71, nr. 75; Ziegler 1987: 90, fig. on lower left; Bruwier 1991: 179, Nr. 214; Derriks 1990: nr. 26; Hill 2000: 512-13.

23. Kneeling Priest Pouring a Libation on an Offering Tray (Plate 31)
TIP -- Dynasty 21-22
Paris, The Louvre Museum, Inv. no. E 2457 (= N 1590)
Provenance: unknown; ex-Clot Bey Collection.
Dimensions: ht.: 6.7 cm.; wth: 3.1 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head wearing a broad collar and knee-length kilt, in the act of pouring a libation onto an offering tray.
Condition: poor condition; smooth and dull surface; cracks down the outside of both arms; worn toes; offering tray is missing.
Material notes: redish patina overall on the light bronze; green patina on the knees, arms, and head.
Technical notes: solid cast; bridge under each elbow to the hips; no tang.

Face: round face; knobby skull; irregularly set, convex eyes, 0.3 cm. long; plastic eyebrows and cosmetic lines; large, projecting ears; short, broad nose; wide, smiling mouth; thick lips; square chin; thick neck; no incised hairline.
Body: large build; broad chest; slightly modelled nipples; high, average-thick waist and average hips; thin arms; thick legs; small feet; trace of incised toes.
Dress: knee-length, striated kilt: vertical striations down the sides, a long band down the front with a round buckle(?). The long band is decorated with horizontal striations. Broad collar is represented by three incised lines indicated by rows on the front and back; two armlets indicated by four incised lines with a wide middle band.
PM^{VIII}: none.
Bibliography: unpublished.

24. Priest with Both Arms Stretched Forward (Plate 29)
TIP -- Dynasty 21-22
Paris, The Louvre Museum, Inv. no. E 10749
Provenance: unknown; gift of Andre Edouard, 1897.
Dimensions: ht.: 10.1 cm., 12.1 cm. overall; w.: 4.7 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with shaven head and wearing a striated, knee-length kilt, holding both arms outward, palms facing inward.
Condition: good condition; left arm missing; smooth, dull surface.
Material notes: light green patina overall on light bronze.
Technical notes: solid cast(?); one tang.
Face: heart-shaped face; 0.5 cm. convex eyes; plastic, arched eyebrows; cosmetic lines; large, well-formed ears are angled and projecting; long, narrow nose; small, pursed mouth; thin lips; square chin; thick neck; broad, knobby skull; no incised haireline; New Kingdom derived profile.
Body: average build; broad, bipartite chest; thin arms; thick legs; low waist; narrow hips; large hands and feet; incised fingers and toes; deep, punctate navel; no paunch.
Dress: striated, knee-length kilt; medium-width belt.
PM^{VIII}: none.
Bibliography: unpublished.

25. Kneeling Adorant (Plate 27)
TIP -- Dynasty 21-22
Paris, The Louvre Museum, Inv. no. E 25432
Provenance: unknown; from Mège, 1958.
Dimensions: ht.: 8.2 cm.; w.: 3.2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a sash-kilt, a broad collar and armlets, with both arms raised in adoration.
Condition: excellent condition; left hand, right arm missing; mottled surface is smooth and shiny.
Material notes: green patina overall on light bronze; spotty red patina on kilt.
Technical notes: solid cast.
Face: heart-shaped face; 0.4 cm. convext eyes; plastic eyebrows; cosmetic lines; large, projecting ears; long, narrow nose; wide mouth; thin lips; pointed chin; bald head; knobby skull.
Body: large build; broad, tripartite chest; thin arms and legs; average waist; narrow hips; long, large feet; incised toes; round navel; groove on back; slight paunch.
Dress: knee-length, sash kilt; thin belt; broad collar (not present on the back); armlets.

PMVIII: 801-707-650
Bibliography: Vandier 1961: 97-8, fig. 1.

25.1 Kneeling Priest
TIP -- Dynasty 22
Paris, Art Market, 2000
Provenance: unknown (Thebes?).
Dimensions: ht.: 10.5 cm.
Inscription: on front band of kilt. "Divine father, priest, scribe of the treasure of the house of Amun, Hori, justified; son of the Priest of Amun and scribe of the treasury, Taefhenwt, justified."
Description: kneeling male figure with shaven head, wearing a sash-kilt, and both arms raised; arms missing.
Condition: good condition; pitting; several large holes on kilt; arms missing at elbows.
Material notes: bronze with gold inlay; green patina overall.
Technical notes: hollow cast; kilt extends beyond knees.
Face: ovoid face; knobby skull; concave eyes; plastic eyebrows, cosmetic lines; long nose; small mouth; thin lips; rounded chin.
Body: broad shoulders; tipped in waist; slender hips; thin arms.
Dress: striated sash-kilt; front flows broadly over lap; central band in front of apron is inscribed and inlaid; narrow belt is inlaid.
PMVIII: none.
Bibliography: Drouot-Montaigne 2000: 112, cat. nr. 581.

26. Kneeling Priest Presenting a Figure of Osiris (Plate 35)
TIP -- Dynasty 23
St. Petersburg, The Hermitage Museum, Inv. no. 755
Provenance: unknown; ex-Castiglione Collection. Acquired by Russian Academy of Sciences, 1825. Transferred to Hermitage from Egyptian Museum of the Academy of Sciences, 1862.
Dimensions: ht.: 6.5 cm.
Inscription: on base (front, left, and right panels). See: App. 5, nr. 12.
Description: kneeling male figure wearing close-cropped hair and short kilt, presenting a large figure of Osiris before him. Incised line-drawing of Isis with uraeus and Hathor horns, on wide, round-topped back pillar.
Condition: excellent condition.
Material notes: brown patina on dark bronze.
Technical notes: solid cast; cast with rectangular base and back pillar.
Face: ovoid face; convex eyes; incised eyebrows; pointed nose; small mouth; close-cropped hair with series of circular impressions that represent punctate curls.
Body: broad shoulders, incised nipples; high, narrow waist; wide hips; small, circular navel; average limbs; incised fingers and toes.
Dress: short, striated kilt; narrow belt; broad collar; armlets, bracelets.
PMVIII: 801-750-780
Bibliography: Golénischeff 1891: 92; Lapis and Matthieu 1969: 122 [132], figs. 85-6, pl. iv (text).

27. Kneeling Priest Holding Two Conical Jars (Plate 43)
TIP -- Dynasty 25
Antwerp, Museum Vleeshuis, 79.1.45 2/5
Provenance: probably from Tell Basta or Benha; formerly in E. Allemant Collection.
Dimensions: ht.: 5.5 cm., 6.1 cm. overall; w.: 2.5 cm. (at shoulders)
Inscription: on back pillar (illegible). See: App. E, nr. 13.
Description: kneeling priest figure holding two *nw* jars with palms up. The hands are irregularly placed. Wears a short, striated wig, short kilt, broad collar, and two armlets. Cast on 3.2 cm. x 1.8 cm. x 2 cm. rectangular base.
Condition: good condition; smooth, shiny surface, probably chemically treated; pitting under left side of chin.
Material notes: dark bronze, medium green patina overall; light green patina under shins, bottom of back pillar, eyes, between knees, armpits.
Technical notes: square-topped back pillar; one tang, broken off; 0.4 cm. dia. patch on left upper hip, probably is the entrance hole for the molten bronze.
Face: ovoid face; closely-set convex eyes; natural eyebrows; large, flat ears; long, pointed nose; small, pursed mouth; full cheeks; thin lips; rounded chin; thick neck; short wig with vertical striations, smooth on crown of head.
Body: large build; broad, (slight) tripartite chest; high, narrow waist; narrow hips; thin limbs; average sized hands; small feet; incised fingers and toes; long, shallow, teardrop navel.
Dress: short kilt (no incised line to indicate hem); broad collar (three bands; vertical striation pattern); two armlets.
PM$^{\text{VIII}}$: 801-752-489
Bibliography: Allemant 1878: 13 [59-67]; Génard 1894: 15, nr. 44; De Wit 1959: 34 [91] pl. xii [1st from left]; Depauw 1995: 129 [144] fig. (as from Tell Basta).

28. Supplicant (Plate 40)
TIP -- Dynasty 25
Florence, Museo Archaeologico, 8175
Provenance: unknown.
Dimensions: ht.: 4.6 cm.; w.: 1.9 cm. (at shoulders)
Inscription: traces on back pillar. See: App. E, nr. 14.
Description: kneeling male figure wearing close-cropped hair, a broad collar and a striated *shendyt* kilt, with both hands faced down on the lap. The figure was cast with one tang and a round-topped back pillar.
Condition: good condition; surface is corroded and dull.
Material notes: traces of a light green patina on the back and under the arms of the light bronze.
Technical notes: cast with a round-topped back pillar, one tang, now missing. May be hollow cast; there is an entrance hole under the knees.
Face: knobby skull; round face; large, convex eyes, 0.3 cm. in length; modelled eyebrows; rounded, projecting ears, placed low on the head; large, bulbous nose; small, pursed mouth; thick lips; thick, incised hairline across the brow, curved down at the temples to points, then around the ears.
Body: large build; broad, slightly modelled chest; high, narrow waist; long torso; average-width hips; slight paunch and a large navel; average-sized arms and legs; large hands and feet; modelled fingers; thumbs are not extended; incised toes; nails not incised.
Dress: *shendyt* kilt with diagonal striations from left to right; the front flap is plain; there

is no belt. Broad collar has two incised lines with cross striations and a lower beaded, punctate fringe.
PM VIII: none.
Bibliography: unpublished.

29. Supplicant (Plate 41)
TIP -- Dynasty 25
London, Petrie Museum of Egyptian Archaeology, UCL 8248
Provenance: unknown.
Dimensions: ht.: 2.6 cm.; w.: 1.2 cm. (at shoulders)
Inscription: none.
Description: male figure with close-cropped hair, wearing a short kilt, kneeling with both palms faced down squarely upon the lap.
Condition: fair condition; overall corroded surface is dull.
Material notes: spotty, light green patina on dark bronze.
Technical notes: solid cast; no tang or entrance hole.
Face: square face; convex, 0.2 cm. eyes; no cosmetic lines; large, projecting ears; short, broad nose; small, pursed mouth with thin lips; square chin; thick neck. Close-cropped hair is indicated by the incised line across the brow.
Body: large build with fine modeling; broad, tripartite chest that is very muscular; narrow waist and hips; deep, circular navel; thin arms and legs; small hands and feet.
Dress: short, undecorated kilt with a thick belt.
Bibliography: unpublished.

30. Supplicant (Plate 39)
TIP -- Dynasty 25
New York, Metropolitan Museum of Art, 04.2.422
Provenance: unknown; gift of Darius Ogden Mills, 1904 (ex-Farman Collection).
Dimensions: ht.: 6.2 cm., 8 cm. with tang; w.: 2.3 cm. (at shoulders)
Inscription: none.
Description: male figure with close-cropped hair, wearing a short kilt, kneeling with both hands on the lap. The supplicant leans back, looking upward.
Condition: good condition; mottled surface.
Material notes: bronze with light-green patina overall; heavy bright green patina underneath shins and on tang.
Technical notes: solid cast with one tang; back pillar extends from back of the toes to back of the head. The angular, thickly-incised, defining lines appear to be applied after the bronze was cast.
Face: rectangular-shape face; large almond-shaped eyes, 0.4 cm. long; thickly incised eyebrows; large, angular nose; small, pursed mouth; large projecting ears.
Body: stocky build; broad chest; pronounced paunch; teardrop navel.
Dress: distinctive, curved kilt: two incised lines at the lower abdomen indicate belt; at back, the belt can be seen on right side but not on left; three armlets and three bracelets.
PM VIII: none.
Bibliography: Metropolitan Museum of Art 1898: cat. nr. 1422 B.

31. Striding Adorant (Plate 46)
TIP -- post-Dynasty 25
Oxford, The Ashmolean Museum, 1932.829
Provenance: Kawa, Sudan, Temple T, Hypostyle "Bronze Find," found by Griffith, 1929-31 excavations (Oxford Expedition to Nubia, 1932).
Dimensions: ht.: 7 cm.; w.: 1.6 cm. (at shoulders)
Inscription: possibly on the front of the kilt (illegible).
Description: striding male figure with bald head, wearing a long kilt, with both arms raised in adoration.
Condition: fair condition; dull and corroded surface; most of the facial features are worn; fingers and toes are worn; left wrist and hand are missing.
Material notes: traces of gold leaf on light bronze.
Technical notes: solid cast; cast with a rectangular base, 2.7 cm. x 1.1 cm. x 0.3 cm.
Face: ovoid face with delicate features; concave eyes, 0.2 cm. long; natural eyebrows; large, projecting ears rendered at an angle; short nose with a broad tip; small mouth; thin lips; rounded chin; thick neck; no incised hairline on the knobby skull.
Body: slim build; slender chest modelled high on the torso; high, narrow waist; narrow hips; circular, punctate navel; no paunch; thin limbs; small hands and feet; fingers may have been incised.
Dress: long, smooth kilt with a thin belt; armlets; anklets. There may be an inscription on the front of the kilt. No broad collar or necklace.
PMVIII: none.
Bibliography: Macadam 1955: 143, pl. lxxviid. See: Griffith 1932: 131-32.

32. Kneeling Adorant (Plate 42)
TIP -- Dynasty 25
Paris, The Louvre Museum, Inv. no. E 4694
Provenance: unknown; ex-De La Porte Collection, 1864.
Dimensions: ht.: 5.5 cm.; w.: 2.6 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair with punctate curls and an undecorated, short kilt, with both arms raised in adoration; the palms are faced outward.
Condition: good condition; complete; slightly corroded and dull surface.
Material notes: dark bronze with light green patina on the arm pits, hips, grooves near the back and on the back pillar.
Technical notes: solid cast; uninscribed back pillar; base; there may be a tang, but it is hidden by the base. The arms are engaged to the torso.
Face: square face; slightly slanted, convex eyes, 0.4 cm. in length; incised eyebrows; no cosmetic lines; irregularly set and formed ears: large right ear; small left ear; broad, straight, average-length nose; wide mouth that is narrow and slanted; thick lower lip; square chin; thick neck; incised hairline across the brow and punctate curls on the skull.
Body: large build; broad, muscular chest; high, average-width waist; wide hips; slight paunch; teardrop navel; muscular arms and legs; small hands; large feet; incised fingers; toes not incised.
Dress: short, undecorated kilt; no belt; broad collar and armlets. The broad collar consists of one incised line and one row beneath it of punctate dots. The armlets are marked by two incised lines creating a medium-width band; decorated with vertical striations.
PMVIII: none.
Bibliography: unpublished.

33. *Sm*-priest, 'Brother of Pashasu' (Plate 44)
TIP -- Dynasty 25
Paris, The Louvre Museum, Inv. no. E 7692
Provenance: from Mit Rahina (PM III^2: 869). Ex-Posno Collection, Nr. 468.
Dimensions: ht.: 66 cm.; w.: 20.5 cm. (at shoulders)
Inscription: none.
Description: male figure wearing a short, curled wig and short kilt, striding with the left arm raised and right arm down. Both hands have clenched fists and large perforation holes for the insertion of objects.
Condition: good condition; surface is corroded and mottled in some areas including the lower legs, under the arms and left elbow, and smooth and dull in other areas; irregularly-shaped hole on the left shin; deep hole on the back, making it possible to see the core; rectangular repair patch on the left trapezius; square patch under the left elbow; rectangular patch on the left leg that is jutting out; rectangular patch on the buttocks (now missing). The staff and stave are missing.
Material notes: dark bronze with red patina overall; green patina on the chest, feet and inner arms; white paste present between the toes, under the arms, between the fingers, under the kilt, and inside the navel.
Technical notes: hollow cast; sand core still present; arms cast seperately and soldered onto torso. One tang under each foot.
Face: ovoid face; concave, 4 cm. eyes; sunk relief eyebrows; no cosmetic lines; long nose with a broad tip, which hides a slight philtrum; small, pursed mouth; thick lips; pointed chin thick neck; short, modelled, curled wig.
Body: large build; broad, tripartite chest; low, narrow waist; narrow hips; large, shallow, teardrop navel; modelled muscular arms, legs (especially knees and shins); average-sized hands and feet; modelled fingers with thumbs extended; incised fingernails; modelled toes with incised toenails.
Dress: short kilt with modelled striations, worn low on the hips; leopard skin sash across the chest; thick belt; broad collar. There may be traces of a leopard skin on the back side of the left shoulder.
PM^{VIII}: none.
Bibliography: Perrot and Chipiez 1882: 651-52; Bissing 1913: 252, 257, abb. 7; Capart 1924: 238-39; Fechheimer 1921: 105; Bosse 1936a: nrs. 17, 18; Roeder 1956: 300 [§366, b] (bib.); Wolf 1957: 623, fig. 648; Michalowski 1968: 593; PM III^2: 869 (bib.) (as from Mit Rahina); Ziegler 1996: 35; Berlandini 1998: 13.

34. Torso of a *Sm*-priest (Plate 45)
TIP -- Dynasty 25
Samos, Archaeological Museum, B 1312 (head = Samos B 1690; right foot = Samos B 1525)
Provenance: the Heraion on Samos Island; the northern half of the plan quadrants N/15, south of the cult baths and water shafts. It was retrieved from a deposit with a 'secured' date of between 7th and early 6th C BC; high number of Syrian and Egyptian imports in this deposit. It was found "in gravel between a large stone and +II."
Dimensions: ht.: 27 cm.; w.: 15 cm. (at shoulders)
Inscription: none.
Description: torso and arms of a striding male figure of a *sm*-priest, with the left leg advanced. The right arm is placed at the side and the left arm bent forward at the elbow. The left hand has a clenched fist and is perforated; the right hand is missing. The priest wears a necklace, a leopard skin on his back wrapped forward, a sash over his left shoulder, and a short kilt with a front flap.

Condition: fair condition; surface is corroded and mottled overall. The head, right hand and both legs from the upper thighs to the feet are not attached to the figure. There is a large hole on the surface of the bronze (upper left arm), 1.2 cm. wide. The arms had been broken off and subsequently re-attached by conservateurs.
Material notes: green patina on the kilt, arms, back and shoulders of the very light bronze; traces of gold leaf on the left wrist.
Technical notes: hollow cast; core-formed, with a sand core intact. The arms were manufactured separately, from shoulder sockets to hands. They fit onto the torso like puzzle pieces, with very faint indented joins. The left fist is perforated for a staff, 1.1 cm. dia. The fur of the leopard skin cloak and sash are marked after casting by short, haphazard, incised lines. Tang present under the right foot (Samos B 1525).
Face: none. Remains of the head (Samos B 1690) indicate an ovoid face, large ears and close-cropped hair.
Body: large build; broad, tripartite chest; muscular shoulders and arms; chest is modelled high; nipples not indicated; tendons of the forearms and the abdominal muscles are modelled; low, average-width waist; average-width hips; slightly indented, teardrop navel; no paunch; modelled fingers; incised fingernails.
Dress: leopard skin worn over the back that extends over the left shoulder and terminates with a small leopard head on the front left side of the chest. The leopards' left forepaw wraps around the left rib cage the right forepaw wraps around the right rib cage. The left hindpaw clings to the back of the priest's left thigh and the right hindpaw wraps to the front of the right thigh. An undecorated kilt is worn underneath the leopard skin; the length of the kilt is uncertain because of the uneven break. The kilt has a long, rectangular apron down the front, a wide belt, and a faint buckle. The type of kilt is most likely a long kilt, since there are traces of a kilt hem on the right foot (Samos B 1525). A necklace and sash are also worn under the leopard skin. The surface of the leopard skin and sash are decorated with the same type of haphazard incised lines, representing fur. The necklace is more like an extension of the sash rather than a true broad collar.
PM^{VIII}: none.
Bibliography: Homann-Wedeking 1964a: 77-87; Homann-Wedeking 1964b: 220-31; Jantzen 1972: 7, Taf. 1-3; Brown 1974: 72; Guralnick 2000: 37, figs. 2-3.

35. Semi-prostrate Man, Haremhab, in an Attitude of Adoration (Plate 50)
LP -- Dynasty 26
Athens, National Archaeological Museum, 1179 (old 640)
Provenance: unknown; ex-Dimitriou Collection.
Dimensions: ht.: 14 cm.; w.: 6.1 cm. (at shoulders); lth.: 17 cm.
Inscription: on front apron. See: App. E, nr. 15.
Description: male figure advancing in a kneeling pose with both arms raised in adoration, both palms facing downward. The left knee is extended forward; the right leg extends back. The figure wears close-cropped hair and a knee-length kilt with a large front flap; this may be an elaborate *shendyt* kilt.
Condition: fair condition; surface is corroded overall. There is a 1.3 cm. gash on the right shin and a 2.5 cm. gash on the left knee.
Material notes: reddish brown patina overall on light bronze; light green patina on the knee and head; colored paste (?) on the inscription and traces of gold.
Technical notes: hollow cast; core-formed: sand core may be seen from the two above-mentioned gashes. Originally cast with four tangs, placed at the left knee, left toes, right knee, right toes, of varying thicknesses.
Face: broad, ovoid face; full jowls; large, convex eyes, 0.5 cm. in length; large, well-formed ears; broad, flat nose with 'drilled' nostrils; small mouth; thin lips; broad chin; thick neck. There are two folds on the back of the neck and two incised lines under the neck. The large, knobby head has an incised hairline across the brow but there is no uraeus on the forehead.
Body: large build; broad, bipartite chest; high waist; average-width hips; full paunch; wide, fleshy buttocks; teardrop navel; thick arms and legs; large hands and feet; modelled fingers and toes (splayed); incised nails.
Dress: knee-length, *shendyt* kilt; apron is rectangular.
PM^{VIII}: 801-758-010
Bibliography: Müller 1955: ii, 221, nr. 1, pl. xxxi.

36. Priest Kneeling on His Right Knee, Holding a Figure of Maat (Plate 49)
LP -- Dynasty 26
Bologna, Museo Civico Archeologico, KS 1851
Provenance: unknown; possibly from Saqqara. Ex-Palagi (Nizzoli) Collection.
Dimensions: ht.: 11.8 cm., 13 cm. overall; w.: 4.8 cm. (at shoulders)
Inscription: none.
Description: male figure wearing close-cropped hair and a short, striated kilt, kneeling on the right knee, holding a small figure of Maat with both hands. The left palm supports the base of the Maat image; the right hand supports the deity's back.
Condition: excellent condition; complete; mottled, dull surface; small chip on the right ear; the nails are worn off the right foot. The area under the base is badly corroded.
Material notes: damasced (?) bronze with bright green patina overall; brown patina on the left leg, left shoulder, and right foot; silver inlay on Maat's hair, eyes, and broad collar; hair is tinted brown.
Technical notes: hollow cast (based upon the size of the figure). Cast on a flat, rectangular base, 7.8 cm. x 4.1 cm. x 0.6 cm., with a single tang underneath it.
Face: rectangular face; large, convex eyes, 0.4 cm. in length; straight, modelled eyebrows; large, projecting ears, well-formed and have drill holes; long nose with a bulbous tip; straight, broad mouth; square chin; thick neck; incised hairline is curved

slightly forward at the forehead, points upward at the temples, and continues around the ear and down the nape of the neck.
Body: large build; broad, modelled chest; thick waist; wide hips; slight paunch; large, deep, teardrop navel; muscular arms and legs; large hands; small feet; modelled fingers and toes with incised nails; lateral incised lines on top of the left hand to indicate the knuckles.
Dress: short, striated kilt (wraps from the right) with a narrow belt. The kilt has an uncommon pattern: it is divided into three sections by two incised lines in an upside-down Y shape. The striations on the two side sections of the kilt run vertically; the striations on the central portion run horizontally.
PMVIII: 801-760-010
Bibliography: Kminek-Szedlo 1895: 161, cat. nr. 1851; Curto 1961: 118-19, cat. nr. 209; Bresciani 1975: 69-70, tav. 45; Pernigotti 1991: 49-50, cat. nr. 30; id. 1994: 118, fig. [right]; Davoli 1999: 162, cat. nr. 26; Picchi 2001: 207, cat nr. 4.

37. Kneeling Priest, Harbes (Plate 48)
LP -- Dynasty 26, reign of Psamtik I (664-610 BC)
Brooklyn, Brooklyn Museum of Art, 37.360E
Provenance: unknown; ex-Abbott Collection.
Dimensions: ht.: 11.5 cm.
Inscription: around the belt. See: App. E, nr. 16. Identified by Dr. H. De Meulenaere as Harbes, according to Russmann 1969-70: 157.
Description: kneeling male figure wearing close-cropped hair and a *shendyt* kilt, holding both arms outward parallel to the lap; the palms face inward as if to hold a flat-sided object.
Condition: excellent condition; well preserved.
Material notes: bronze.
Technical notes: hollow cast (probably); one tang under toes; leans slightly back.
Face: round face; rounded facial features; thick neck; flattened nape; large, almond-shaped eyes; incised eyebrows; long nose, broad nostrils; small mouth, full lower lip; full cheeks; small ears; rounded chin; close-cropped hair.
Body: broad chest (slightly bipartite); sloped shoulders; well-modeled pectoral muscles; long torso; narrow hips; circular navel; slender limbs.
Dress: striated, *shendyt* kilt; squared-tipped apron; broad belt.
PMVIII: 801-753-520
Bibliography: Abbott 1915: 55, cat. nr. 874; Russmann 1969-70: 157-59, figs. 8-12; Zivie-Coche 1991: 128 [H] (text) (sugg. poss. from Gîza).

38. Group Scene: Kneeling Adorant Before the Goddess Mut (Plate 58)
LP
Cairo, The Egyptian Museum, CG 38913 (JE 31962)
Provenance: found at El-Kab (inside the great square) in 1897.
Dimensions: ht. of priest: 3.4 cm.
Inscription: none.
Description: male figure wearing a curled wig with both arms raised in adoration, kneeling before the goddess Mut. Head of priest is thrust forward, giving the figure a hunchbacked appearance; stocky build, short legs, large feet.
Condition: not examined.
Material notes: bronze.
Technical notes: solid cast.

PM^VIII: none.
Bibliography: Quibell 1898: 18, pl. v, 3; Daressy 1906: 228, pl. xlvi; Roeder 1937: 213 [§607, d6]; Roeder 1956: 226 [§278, g], 229 [§281, a], 305 [§380, a], 506 [§679, b].

39. Group Scene: Supplicant Before Horus and Seth (Plate 56)
LP -- Dynasty 26 - 31
Cairo, The Egyptian Museum, CG 39249 (now at the Ismailaiaa Museum)
Provenance: Saqqara, Serapeum, 1864.
Dimensions: not measured.
Inscription: none.
Description: male figure with shaven head and wearing a short kilt, kneeling before striding figures of Horus and Seth, with both arms flush against the body and palms faced down on the lap.
Condition: not examined.
Material notes: bronze.
Technical notes: solid cast.
Face: ovoid face, large, deep-set eyes, slight nose, wide mouth, projecting ears.
Body: broad, sloped shoulders, faint modeling on the chest, large, circular navel, flat abdomen, thin arms, diamond-shaped hands, incised fingers.
Dress: undecorated, short kilt.
PM^VIII: none.
Bibliography: Daressy 1906: 312-13, pl. lix; Roeder 1956: 72 [§107, c], 305 [§378, a], 482 [§651, c], 510 [§686, a], 512 [§687, e].

40. Group Scene: Kneeling Adorant before Nefertum and Heka (Plate 57)
LP -- Dynasty 26 - 31
Cairo, The Egyptian Museum, CG 39379
Provenance: Saqqara, Serapeum, 1864(?).
Dimensions: not measured.
Inscription: on base. See: App. E, nr. 17.
Description: kneeling male figure wearing close-cropped hair and a short kilt, with both arms raised in adoration before two standing figures of Nefertum and Heka.
Condition: not examined.
Material notes: bronze.
Technical notes: solid cast; cast with square-topped back pillar and one tang below toes; back pillar.
Face: round face(?); large ears; worn features.
Body: average build; thin limbs; small hands and feet.
Dress: short kilt.
PM^VIII: none.
Bibliography: Daressy 1906: 346-47, pl. lxiii; Roeder 1937: 212 [§607, d4]; Roeder 1956: 20 [§19, b], 112 [§159, d], 273 [§334, d], 306 [§380, a], 354 [§459, e], 512 [§687, c].

41. Kneeling *K3* Priest Balancing an Offering Tray on His Head (Plate 61)
LP
London, The British Museum, EA 2281
Provenance: excavated/findspot: Africa, Egypt, Upper Egypt, Thebes (Upper Egypt), according to museum records; purchased through Harry Osborn Cureton. Collected by Giovanni d'Athanasi; collected by James Burton. Acquired in 1837. From Athanasi

Collection/Burton Collection.
Dimensions: ht.: 9.8 cm.; w.: 3.4 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short kilt, balancing an offering tray (with five cakes) on the head. The left hand supports the tray; the right arm is bent at the elbow, raised in adoration.
Condition: good condition; complete. The majority of the surface is smooth, but areas are corroded.
Material notes: bronze with dark red patina overall; traces of dark brown patina on lap; traces of dark green patina on head and face; bright green patina on the tangs.
Technical notes: solid cast; two tangs: one below the feet (1 cm.; it is wide to accommodate both feet) and the other below the knees (1.4 cm.).
Face: short, square face; 0.3 cm. convex eyes; straight eyebrows; large, projecting ears; broad nose; pursed mouth with full lips; wide chin; full cheeks; thick neck., wide chin; straight incised line across the forehead.
Body: large build; modelled, broad chest; low, narrow waist; slender hips; modelled spine and clavicles (shoulder area); large, punctate, teardrop navel; muscular arms; average-size legs; incised fingers and splayed toes (but the nails are not incised).
Dress: short, undecorated kilt with a wide belt.
PMVIII: 801-752-750
Bibliography: Arundale and Bonami 1842: 120, pl. 53 [184]; Roeder 1956: 308-09 [§386, b], Abb. 392 (upper part).

42. Striding Donor (Plate 62)
LP
London, The British Museum, EA 2290
Provenance: found/acquired: Africa, Egypt, Upper Egypt, Thebes (Upper Egypt); Salt Collection. Purchased from Henry Salt; purchased through Sotheby's & Co. Acquired in 1835.
Dimensions: ht.: 24.5 cm., 27.8 cm. overall; w.: 7.2 cm. (at shoulders)
Inscription: none.
Description: striding male figure with bald head, wearing a *shendyt* kilt and an amulet necklace; the arms are outstretched in an offering gesture. The left leg is broken at the knee; the donor figure is preserved in two pieces.
Condition: poor condition; surface is badly damaged, has several cracks and is very fragmented and corroded; top layer is crusting off and the surface is dull; facial features worn. The 'offering' is missing.
Material notes: surface is mottled with a light green and medium green patina, mixed with a slight, spotty red patina on the dark bronze; green patina appears under the neck, below the sternum, and on the lower legs; spotty, white paste is present throughout.
Technical notes: hollow cast (most likely); cast two 3.3 cm. tangs, one under each foot.
Face: square face; convex eyes, 0.7 cm. in length; plastic eyebrows; no cosmetic lines; large, angled and projecting ears; short, broad nose with hollowed nostrils; small, pursed mouth; worn lips; square chin; thick neck; no incised hairline; incised line under the neck that probably represents a fold.
Body: large build; broad, tripartite chest with articulated nipples: nipples are raised and the areola are modelled; two incised folds under the nipples; high, narrow waist; average-width hips; slight paunch; shallow, punctate navel; muscular arms and legs; large hands and feet; fingers and toes are modelled; nails are not incised.
Dress: short, *shendyt* kilt, with vertical striations on the sides and horizontal striations on the front flap; medium-width belt has a combination diamond-triangle pattern. The figure wears an amulet, which is curved at the top and flat at the bottom; the surface of the amulet

is decorated with horizontal striations. A triangular shape juts out from the flat bottom, and two incised lines curve down from the top sides. Small broken incisions curving upward on the neck represent the chain of the necklace.
PMVIII: none.
Bibliography: unpublished.

43. Striding Priest, Khonsuirdas (Plate 52)
LP -- Dynasty 26, reign of *Psamtik* I (664-610 BC)
London, The British Museum, EA 14466
Provenance: unknown; donated by Harry Reginald Holland Hall; acquired in 1927.
Dimensions: ht.: 40 cm.; w.: approx. 9.2 cm. (at shoulders)
Inscription: front of apron (incised scene); band. Text includes cartouche and name of Psamtik I. See: App. E, nr. 18.
Description: striding theophorous male figure that originally held a separately cast figure of Osiris. The inscription identifies him as Khonsuirdas. Khonsuirdas has a shaven head and wears the clinging, leopard-skin garment of the *sm*-priest and a long kilt with a broad apron. The kilt is inscribed with cartouches of Psamtik I and decorated with a scene of Khonsuirdas as a priest standing before Osiris with a *w3s* scepter; between them is an offering stand. On the bare right shoulder is an incised figure of Osiris wearing the *atef* crown and holding the crook and flail. On the right upper arm is a cartouche containing the royal name of Psamtik. Khonsuirdas holds a rectangular base that is approximately 1.8 cm. square and lipped on three sides; is hollowed for the insertion of a statue. It looks like a box with two drill holes on the sides.
Condition: excellent condition; overall surface is smooth; heavy pitting on the head and face, and a deep hole in the left eye. The figure of the god, Osiris, and the priest's left ear are missing.
Material notes: yellowish patina overall on the light bronze; (possibly) gold gilding or treated overall; silver inlay was used for the whites of the eyes.
Technical notes: hollow cast with core presumably still intact; cast with one tang at the bottom of each foot, 4 cm. in length. There appears to be an entrance hole in the form of a square patch underneath the kilt, which measures 2.3 cm. x 2.3 cm.
Face: ovoid face with full cheeks; knobby skull; inlaid eyes, approximately 0.9 cm. in length; modelled eyebrows; no cosmetic lines; large, well-formed ears are angled and projecting; long nose with broad tip; narrow, straight mouth set somewhat to the left; average-sized lips with a modelled philtrum; rounded chin; thick neck.
Body: large build; broad, bipartite chest; the right nipple is in sunk relief; narrow waist, placed mid-way; average-width hips; the navel is an incised circle with a raised interior, and a large groove leading to it; thick arms and legs; large hands and feet; modelled fingers and toes; thick ankles; fingernails in sunk relief and incised toenails are in raised relief.
Dress: long sash kilt, with diagonal striations along the sides and vertically down the apron. There is an inscribed band down the front of the apron. Another inscribed band hangs down the left side of the chest. On his upper body, Khonsuirdas wears a leopard-skin cloak, with incised tail and claws. It is worn over the left shoulder and extends underneath the right shoulder. One claw emerges from under the right shoulder, another one lies on the right thigh, while the third and fourth fall on the left hip.
PMVIII: 801-736-300
Bibliography: Hall 1930: 1-2, pls. i-ii; Hornemann 1951: part i, pl. 283; Roeder 1956: 135 [§180, b], 303 [§370, b], 503 [§676, b]; Bothmer 1960: 3 (notes), 16 (notes); British Museum 1964: 210, fig. 78; James 1966: pl. 31; Vittmann 1978: 180; James 1979: 226 fig. 88; James in: Boardman 1984: 145-6, pl. 194 [b]; Förster 1989: 48; Shubert 1989: 32, pl. xii [b]; Pinch 1994: 71, fig. 35; Russmann 2001: 238-39, nr. 130.

44. Striding Man (Plate 63)
LP (?)
London, The British Museum, EA 65624
Provenance: found/acquired: Africa, Egypt, Upper Egypt, Biban el-Muluk, Tomb of Tutankhamun (?), KV 62 (?).
Dimensions: ht.: 6.9 cm.; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: striding male figure, wearing close-cropped hair, a short kilt and broad collar, with both hands held out before the body; the palms are facing inward. There is a connecting bar between the hands.
Condition: fair condition; surface is corroded, pitted and dull. Some facial features worn (ears, lips). The figure is broken at the ankles and the feet are missing.
Material notes: yellowish patina overall on the light bronze.
Technical notes: solid cast.
Face: rectangular face; convex eyes, 0.2 cm. in length; natural eyebrows; large, projecting ears (that are worn); long nose with a broad tip; wide mouth; square chin; thick neck; a modelled ridge runs across the forehead; part of the skull is missing (corroded), giving the head an odd shape.
Body: average build; broad, tripartite chest with punctate nipples; high narrow waist; narrow hips; very slight paunch; punctate navel; thin arms and legs; small hands. There is a slight twist of the torso to the right.
Dress: short, striated kilt with a thin belt and a broad collar. The kilt has vertical striations along the front and back. The kilt is worn low on the hips. The broad collar is delineated by four curved incised lines on the front and one on the back with a *menat*. There is a row of dangling beads on the bottom of the broad collar.
PM^{VIII}: none.
Bibliography: unpublished.

45. Striding *K3* Priest with Offering Tray on His Head (Plate 65)
LP -- Dynasty 26 - 31
London, The British Museum, EA 67162
Provenance: excavated/findspot: Africa, Egypt, Lower Egypt, Saqqara. Donated by Egypt Exploration Society. Acquired in 1969.
Dimensions: ht.: 8.7 cm.; w.: 4.1 cm. (at elbows)
Inscription: none.
Description: striding male figure, wearing close-cropped hair and a short kilt, carrying a thick offering tray, 2.2 cm. in diameter, on top of its head. The cakes are piled high in four rows. The arms form a *k3* sign.
Condition: good condition; smooth, dull surface. Broken at the ankles; the feet are missing.
Material notes: yellowish patina overall on the light bronze.
Technical notes: solid cast.
Face: square face; convex eyes, 0.3 cm. in length; natural brows; no cosmetic lines; large, angled, projecting ears; long, narrow nose; small, pursed mouth; average-sized lips; square chin. Close-cropped hair is indicated by the incised line across the brow. This brow line is straight across the forehead, comes to points at the temples, curves downward at the sides, and loops behind the ears.
Body: average build; broad, tripartite chest; high, narrow waist; narrow hips; very slight paunch and a teardrop navel; slender arms and legs; small hands; incised fingers. The hands are modelled incorrectly; the right hand is on the left side and the left hand is on the right side. The thumbs are rendered towards the front.
Dress: short, striated kilt with a thin belt. The striations run vertically around the front

and back. The kilt is worn low on the hips.
PMVIII: none.
Bibliography: unpublished.

46. Standing Man (Plate 67)
LP -- Dynasty 30
London, Petrie Museum of Egyptian Archaeology, UCL 56042
Provenance: "found at Memphis," per museum records.
Dimensions: ht.: 7.1 cm.; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: standing male figure with bald head, probably wearing a kilt, with the arms held before the body. The bronze is more or less a rudimentary shape, with its features crudely modeled. The two legs appear as one, terminating in a single foot. The hands are held away from the body, in front of it around hip level.
Condition: complete; poor condition; dull surface; badly corroded with pitting overall.
Material notes: light bronze with rose patina on the kilt and back.
Technical notes: solid cast.
Face: knobby skull; square face, which is somewhat beaky; convex, 0.4 cm., diagonal eyes; large, projecting ears, irregularly placed; pronounced nose with a bulbous tip; incised mouth line, a narrow neck, and a pointed, projecting chin.
Body: slender build; slight, irregularly-shaped, bi-partite chest; thin waist and hips; slight paunch with a circular, punctate navel; slender legs; left arm placed lower than the right; both arms are raised as if to hold musical instruments. The hands and feet are crudely-formed.
Dress: no clearly defined kilt; may be wearing a long kilt that extends from below the waist to the shins; no incised/modeled line at the ankles to indicate that the garment extends that far down, but there is some diagonal modeling down the back that may indicate an over-the-shoulder garment. There is no belt line.
PMVIII: none.
Bibliography: unpublished.

47. Striding Man Carrying an Object on His Head (Plate 66)
LP -- Dynasty 30
London, Petrie Museum of Egyptian Archaeology, UCL 56043C
Provenance: "found at Memphis," per museum records.
Dimensions: ht.: 4.6 cm.; w.: 2.5 cm. (at elbows)
Inscription: none.
Description: fragment of a striding male figure (bald and wearing a short kilt) carrying an object on its head. The object has an odd, three-dimensional, oval shape. The arms form a *k3* sign.
Condition: very poor condition; surface is badly corroded; missing the lower portion of the body, from the lower thighs to feet. There are chips on the right arm, and a long, shallow crack down the left leg and kilt.
Material notes: dark brown patina overall, with traces of bright green on the elbow and traces of black around the head. The color of the hair is darker and appears to have been added.
Technical notes: solid cast.
Face: broad, ovoid face; very worn features; convex, 0.3 cm. eyes; long, pointed nose; large projecting ears; thick neck. The hair appears to be indicated by a darker patina.
Body: large build; broad chest; high waist; and formed buttocks; thin arms and legs. Even though the figure is badly corroded, the right hand has traces of incised fingers.

Dress: odd length kilt, beginning at high waist and extending down to the upper thighs. It is undecorated and the belt is not indicated.
PMVIII: none.
Bibliography: unpublished.

48. Kneeling Adorant (Plate 47)
LP -- Dynasty 26
Munich, Staatliche Sammlung Ägyptischer Kunst, ÄS 6039
Provenance: unknown; formerly in W. Spiegelberg Collection.
Dimensions: ht.: 6 cm, 6.3 cm. overall; w.: 2.5 cm. (at shoulders)
Inscription: on the back pillar; inscribed with the name *Psamtik.* See: App. E, nr. 19.
Description: kneeling male figure with both arms raised in adoration, wearing close-cropped hair and a short kilt. Cast with a square-topped back pillar.
Condition: excellent condition; finger tips of left hand missing; surface is smooth and dull overall; slight corrosion and pitting.
Material notes: brown patina overall on dark bronze.
Technical notes: solid cast; one tang (broken); entrance hole below shins.
Face: ovoid face; convex eyes; plastic eyebrows, large, well-formed ears; long narrow nose; philtrum; small, pursed mouth; mouth appears to be open (smiling?); thick lower lip; rounded chin; thin neck; close-cropped hair; incised hairline across forehead with pointed temples.
Body: large build; broad chest, flatly modeled; high, narrow waist; narrow hips; slender arms and legs; average hands; small feet; incised fingers; corroded toes; no paunch; deep, punctate navel.
Dress: short kilt with vertical striations; thin belt.
PMVIII: 801-753-590
Bibliography: Spiegelberg 1930a: 73-4, pl. xix [3]; Müller and Wildung 1976: 233, abb. 9; Wildung 1980: 33 fig. [right]; Müller 1989: 7-8, abb. 12 [a,b].

49. *Sm*-priest (Plate 55)
LP -- Dynasty 26
New York, Metropolitan Museum of Art, 26.7.1415
Provenance: unknown; purchased in Cairo. Formerly Carnarvon Collection, 1926 (Carnarvon Cat. nr. 1183).
Dimensions: ht.: 9.3 cm.; w.: 2.4 cm. (at shoulders)
Inscription: center band of the cloak (front and back). See: App. E, nr. 20.
Description: striding male figure with bald head, wearing a long sash kilt with triangular apron and a leopard skin cloak; the left arm is at the side holding an unidentifiable object and the right arm is bent, with a clenched fist. A representation of Osiris pouring a libation is located on the apron, in raised relief. The name and title of the priest are inscribed on the leopard skin cloak. The cloak is wrapped around the left shoulder, with the leopard's head positioned at the priest's abdomen, the paws wrap around the sides of the priest's hips, and the tail hangs to the bottom of the priest's right leg.
Condition: excellent condition; well-preserved; glossy finish; pitting at the back of left side of priest's skull, lower left ear, and left and right buttocks between the curves of tail of leopard skin cloak; corrosion along left side of triangular apron and right hip (small corrosive mark).
Material notes: bronze with reddish-brown patina on the back; leopard skin cloak and apron appear to have a different finish than the head and arms (appear darker than the rest of the bronze with a light green patina).

Technical notes: hollow cast; core-formed; one tang under each foot. The body is finely worked to the bottom of the apron; the legs and feet are more crudely formed.
Face: knobby skull (egg-shaped); square face; full cheeks; concave, straight eyes measuring 0.3 cm. long; plastic eyebrows; broad nose; pursed lips; incised lower lip; short chin; large ears with incised ear holes.
Body: average build with broad shoulders, slight waist and full hips; clenched fists; incised fingers and toes; concave nails; extended thumbs; right fist has a drill-hole for an attachment of some kind.
Dress: long sash kilt with a triangular apron; leopard skin cloak; sash or band over left shoulder. The kilt is incised with diagonal striations at the back and vertical striations along the sides and back. Osiris is depicted on the triangular apron; the scene includes incised lines going down under Osiris' outstretched hands, i.e., pouring water. The leopard spots of the cloak are represented by irregular, incised circles; the face of the leopard has incised eyes and ears; the paws have incised fingers. The priest is barefooted.
PMVIII: 801-728-400
Bibliography: Hornemann 1951: part i, pl. 249; Roeder 1956: 301 [§367, b].

50. Striding Priest Pouring a Libation (Plate 64)
LP or G/R -- Dynasty 26 - Ptolemaic Period
Oxford, The Ashmolean Museum, 1888.168
Provenance: Naukratis, EEF excavations, 1885-6.
Dimensions: ht.: 7.9 cm.; w.: 2.1 cm. (at shoulders)
Inscription: none.
Description: Striding male figure wearing close-cropped hair and a short, striated kilt, with both arms bent forward at the elbows. The left arm holds an offering tray and the right arm crosses over to the left.
Condition: poor condition; heavily corroded and pitted surface; facial features are mostly worn.
Material notes: bronze with dark brown patina.
Technical notes: solid cast; cast on a rectangular base.
Face: heart-shaped face; concave eyes, 0.3 cm. in length; large, projecting ears; short nose; pointed chin; thick neck; incised hairline on the brow that curves at the temples.
Body: large build; broad chest, modelled high on the torso; narrow waist; average-width hips; thin arms and legs; small hands and feet; only the big toes and thumbs are incised; no paunch or navel.
Dress: short, vertically-striated kilt with a thin belt.
PMVIII: none.
Bibliography: Griffith 1887: 81, 86. Cf.: UCL 8244.

51. Kneeling *K3* Priest with an Offering Tray on His Head (Plate 60)
LP or G/R -- Dynasty 26 - Ptolemaic Period
Oxford, The Ashmolean Museum, 1888.169
Provenance: Naukratis, EEF excavations, 1885-6.
Dimensions: ht.: 5.2 cm.; w.: 3.3 cm. (at elbows)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a knee-length kilt, balancing an offering tray on its head; both arms are raised and bent at the elbows to form a *k3* sign. The flat, circular tray carries seven cakes.
Condition: fair condition; corroded and dull surface; facial features are worn; one eye is damaged; corroded toes.

Material notes: light green patina overall on light bronze; traces of red patina on the chest; traces of white paste on back.
Technical notes: solid cast; one tang beneath the toes; right hand is cast connected to the side of the tray; the left hand is not connected to the tray.
Face: round face; convex eyes; large, projecting ears; broad nose; wide mouth; thin lips; short, thick neck; rounded chin; incised hairline across the forehead and curved at the temples.
Body: thin build; broad, slightly-modelled chest; narrow shoulders; low, narrow waist; average-width hips; thin limbs; small hands and feet; incised short fingers and toes; toes bent inward.
Dress: striated, knee-length kilt with a thin belt. The striations run diagonally on the lap and vertically on the back.
PMVIII: none.
Bibliography: Griffith 1887: 81, 86. cf.: The British Museum, EA 59392 (Cat. nr. 178).

52. Kneeling Priest Pouring a Libation (Plate 59)
LP or G/R -- Dynasty 26 - Ptolemaic Period
Oxford, The Ashmolean Museum, 1888.170
Provenance: Naukratis, EEF excavations, 1885-6.
Dimensions: ht.: 3.3 cm., 3.8 cm. overall; w.: 1.3 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair, a short kilt and a broad collar, holding a large situla at the knees and pouring a libation.
Condition: good condition; dull and corroded surface; worn facial features; pitting on the right hand and back; toes missing.
Material notes: golden patina overall on light bronze.
Technical notes: solid cast.
Face: ovoid face; knobby skull, convex eyes, 0.1 cm. long; natural eyebrows; large, projecting ears; long nose; wide mouth; thin lips; rounded chin; thick neck; faint incised hairline across the brow that is curved slightly upward at the temples.
Body: large build; broad chest; high, narrow waist; wide hips; large, punctate navel; no paunch; thin arms and legs; long, narrow hands; small feet; incised fingers.
Dress: short, striated kilt (striations are faint); elaborate broad collar marked by three rows of six incised lines and a dangling fringe; rows have a series of incised lines to represent beads.
PMVIII: none.
Bibliography: Griffith 1887: 81, 86. cf.: The British Museum, EA 2286.

52.1. Striding Adorant
LP -- Dynasty 26
Paris, Art Market, 2000
Provenance: Hermopolis.
Dimensions: ht.: 12.4 cm.
Inscription: band on front of kilt. "High Priest of the House of Thoth, Mayor of Hermopolis, Irethorereru, son of the Divine Father, Tchatyenhes."
Description: striding male figure with bald head, wearing a long, decorated kilt, and both arms bent forward at 90° angles (probably in adoration).
Condition: fair condition; lower legs missing; hands missing.
Material notes: bronze; brown patina.
Technical notes: hollow cast (probably).
Face: ovoid face; knobby skull; large eyes; short nose; wide mouth; thin lips; small facial

area; receding chin; large ears; short neck.
Body: broad shoulders; narrow waist and hips; slender limbs.
Dress: long kilt; horizontal decorative pattern on left side; long central band along front (inscribed).
PMVIII: none.
Bibliography: Drouot-Montaigne 2000: 16, cat. nr. 595.

53. Striding Priest, Padiamun (Plate 53)
LP -- Dynasty 26
Paris, The Louvre Museum, Inv. no. E 10586
Provenance: Saqqara (according to Vandier); ex-Tano Collection, purchased 1891.
Dimensions: ht.: 58 cm.; w.: 16.3 cm.
Inscription: on front apron. See: App. E, nr. 21.
Description: striding male figure with shaven head, wearing a long, form-fitting kilt, a broad collar and a pectoral. The countenance appears serene; the stance is typical of royal Egyptian statuary (striding male) and does not appear to perform a specific act; figure probably in the guise of a priest.
Condition: good condition; smooth, dull surface; arms missing at sleeves; inlay for eyes missing.
Material notes: bronze.
Technical notes: hollow cast; pieced (torso/head and two arms) and assembled; engraved; inlaid (previously).
Face: heart-shaped face; nobby cranium; large, almond-shaped eyes, plastic eyebrows and cosmetic lines; long nose with 'drilled' nostrils; broad mouth with slight smile; large, projecting ears; squared jaw; short neck; shaven head.
Body: broad chest; plastic nipples; tipped in waist; slightly swelling hips; slight paunch; shallow, circular navel; average-width legs; large feet.
Dress: long, striated sash-kilt; rectangular front apron inscribed with dedicatory text; narrow belt; bag tunic (?); faint, incised broad collar; pectoral necklace with relief scene of Amun, Mut and Khonsu.
PMVIII: 801-728-450
Bibliography: Galvano 1938: 54, fig. 61; Michalowski 1968: fig. 601; Ziegler 1996: 38, nt. 33.

54. Striding Egyptian Priest (Plate 51)
LP -- Dynasty 26 (ca. 730 BC)
Samos, Archaeological Museum, B. 2611
Provenance: the Heraion on Samos Island. Found in the South-East of the sanctuary in 1984 in a deposit with associated finds belonging to the 7th Century B.C.
Dimensions: ht.: 44.6 cm.; w.: 13.3 cm. (at shoulders)
Inscription: none. There may be an inscription under the left forearm but it is illegible.
Description: striding male figure with bald head, wearing a long kilt with a wide belt, with the right arm at the side and the left arm bent to hold an unknown object (presumably a small figure of a god). The priest now holds a flattened canister in the left hand and a kerchief in the right fist.
Condition: fair condition; surface is corroded and mottled overall; large dent on the back of the head; large hole on the right shoulder and left knee; three holes on the left upper arm; pitting on the right shoulder and left hip. The piece is ruptured laterally at the front of the neck and upper chest, although the back of the piece remains intact. The inlay for the eyes and the left foot are missing.
Material notes: bronze with light green patina on the kilt, back, hands, and face; traces of

gold leaf on the abdomen; rust on the feet and kilt.
Technical notes: hollow cast; core-formed; sand core intact. The canister has a 0.5 cm. hole in the center of the top.
Face: knobby skull; ovoid face; full cheeks; wide, concave eyes, 1.3 cm. long; natural eyebrows; no cosmetic lines; large, well-formed ears; long nose with a broad tip; 'drilled' nostrils; small mouth; full lips; rounded chin; thick neck; no incised or modelled hairline.
Body: average build; broad, slightly-modelled chest; long torso; low, narrow waist; narrow hips; very slight paunch; long, teardrop navel; thin, well-formed arms; average-width legs, hands and feet; incised fingers, toes and nails.
Dress: long, smooth kilt worn low on the abdomen; wide belt; no broad collar.
PM^{VIII}: none.
Bibliography: unpublished.

55. Striding *Sm*-priest, Ayhat (Plate 54)
LP -- Dynasty 26, c. 595-589 B.C. (The Museum says 588-534 B.C.)
Selçuk, Turkey, Ephesus Museum, Inv. nr. 1965
Provenance: Ephesus: the statue was found west of the peristyle hall of Terrace House 2, room SR 12 in tight rubble 50 cm. above the ground in front of the door next to room SR 17. Terrace House 2 dates to Augustan times. (Coins found in the rubble give the datum post quem of 613-14 AD. (Winter 1971: 146))
Dimensions: ht.: 35 cm., 38 cm. overall; w.: approx. 7 cm. (at shoulders)
Inscription: on the sash, buckle, and both knees. The inscriptions are dated to Psamtik II (595-589 BC), but the priest may also have lived under Necho II (610-595 BC). See: App. E, nr. 22.
Description: striding male figure with bald head, wearing an elaborately decorated kilt (with a wide belt and beaded apron), a Hathor-head necklace, and a leopard skin cloak over the left shoulder; both arms are at the sides. The right open hand is cupped; the palm faces towards the back; the left hand is a clenched fist and holds a kerchief. A band or sash on the leopard skin cloak is inscribed with text that provides the priest's name, title, and a partial titulary of Psamtik II. There is an engraved figure of the God Osiris on the back right shoulder.
Condition: excellent condition; complete; overall the figure is gold-tone and glossy; surface is smooth on the left side, the cloak, left arm, left leg, and front of the base; large pitting on the face, the right arm and the left leg.
Material notes: yellowish patina overall on the light bronze: may be gold leaf but most likely chemically treated when it was cleaned. There is brown patina on the right forearm; silver inlay for the whites of the eyes; gold inlay for the pupils of the priest and the leopard.
Technical notes: solid cast (?); figure was worked after it was cast: engraved decoration and inlaid details. The cloak is rendered flatly over the body; the underside of the kilt is smooth. The large rectangular base was cast separately; base is modelled with rounded edges and concave sides.
Face: boney, ovoid face with a stern look; boney cheekbones; knobby skull; wide, almond-shaped eyes, horizontally placed, approx. 0.8 cm. in length; modelled eyebrows; large, well-formed, projecting ears; long, prominent nose, assymmetrically placed; straight, wide mouth; thin lips; pointed chin; thin neck; no incised hairline.
Body: large build; broad, slightly modelled chest; long, slender torso; narrow hips; flat abdome; no navel; long, muscular arms and legs with knobby knees; long hands and feet; modelled fingers and toes; incised finger- and toenails.
Dress: *Ayhat* wears a knee-length kilt, which is decorated with incised horizontal lines on the back and diagonal lines on the front in several bands. The belt is decorated by five horizontal rows representing beads. The flap down the front of the kilt has a beaded

design; the series of horizontal and vertical lines form an alternating square and vertical rectangle pattern. Three ropes dangle on both sides of the flap and terminate in rope ends. One rope curls up on the right side. In addition, *Ayhat* wears a leopard-skin cloak over the left shoulder, which covers the chest and back (like a poncho). The leopard's head rests on the abdomen. The front left paw lies down the front left side of Ayhat's body; the front right paw wraps around the back; the bottom left paw wraps around the left buttocks; and the bottom right paw lies on the right hip. The leopard's tail lies diagonally to the right knee. The end of the tail is decorated by three incised chevron lines. The cloak is decorated by a series of spots, which are raised relief circles with three incised lines crossing and forming stars. Lastly, the figure wears a modelled rope necklace with a Hathor or Bat pendant.

PM^{VIII}: none.

Bibliography: Eichler 1969: 131-46; Vetters 1970: 161-2; Winter 1971: 146-55; Dawid and Dawid 1972-75: 531-534; Hölbl 1978: 54-5, Taf. 3-4.

56. Standing Priest Presenting a Figure of Osiris (Plate 127)
(unavailable--in Conservation Lab)
G/R -- early Ptolemaic Period (end of the 4th C. BC)
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 9258
Provenance: unknown.
Dimensions: ht.: 29 cm.
Inscription: remains of text on left side of main base (illegible).
Description: standing male figure presenting a standing figure of Osiris; each has its own base. Osiris figure is two thirds the size of the priest. Priest figure is bald-headed and wears a long gown.
Condition: fair condition; surface is corroded and dull; right side of face is very worn.
Material notes: bronze.
Technical notes: hollow cast on a rectangular base; short pedestal for the Osiris figure.
Face: rectangular face; convex eyes; natural eyebrows; no cosmetic lines; long nose with bulbous tip, nostrils; wide, upturned mouth; thin lips and square jaw; bald head.
Body: slender build; average-size chest; narrow waist and hips; thin limbs; modeled fingers and toes.
Dress: long wrap-around garment, wrapping around mid-torso.
PMVIII: 801-793-720
Bibliography: Berlin Museum 1895-97: taf. 45 (as after 700 BC); Murray 1930: 164-65, pl. xlvi [1]; Bosse 1936a: 37 [84], Taf. iv [d] (as Dynasty 29, probably); Roeder 1956: 135 [§180, b], 140 [§184, i], 175 [§220, c7], 301 [§368, a], 493-94 [§666, b-c], Abb. 764, Taf. 66 [d] (as probably from Thebes); Kischkewitz 1991: 232, nr. 140 (as probably from Thebes).

57. Striding Priest with Hands Cupped Before Him (Plate 133)
LP - G/R -- Late Dynasty 25 to Ptolemaic Period
Beverly Hills, CA, Art Market, 1989
Provenance: unknown.
Dimensions: ht.: 7.8 cm. overall.
Inscription: none.
Description: striding male figure with both arms held low before him; the hands are cupped in front of him, forming an opening or well. Most likely he held a libation vase, now missing.
Condition: good condition.
Material notes: bronze.
Technical notes: solid cast; square-topped back pillar; rectangular base.
Face: ovoid face; bald head; large, projecting ears; well-defined facial features; long, straight nose; small mouth; rounded chin; incised eyes and eyebrows.
Body: broad, tripartite chest; slight paunch; large, teardrop navel; muscular arms and legs; large feet.
Dress: short, undecorated kilt (may be a *shendyt* kilt); narrow belt.
PMVIII: 801-739-400
Bibliography: Eisenberg 1989: 39, cat. nr. 145 (says Late Dynasty 25 to Ptolemaic); Eisenberg 1992: cat. nr. 356; *Seaby Antiquities Catalogue* (July 1994): cat. nr. 46.

58. Standing Priest Presenting a Figure of Osiris on a Short Base (Plate 128)
G/R -- Ptolemaic Period
Bologna, Museo Civico Archeologico, KS 1858
Provenance: unknown.
Dimensions: ht.: 24 cm., 27 cm. overall; w.: 7 cm (at shoulders)
Inscription: none.
Description: standing male figure with bald head wearing a long kilt, holding a tall figure of a standing Osiris.
Condition: poor condition; very damaged and heavily corroded surface overall; flaking and pitting overall; large break and portion missing from Osiris' crown. There is a complete break at the neck and another one just below the hips, which were mended. A large portion of the thin bronze wall is missing from the right side of the hip.
Material notes: traces of green patina on dark bronze.
Technical notes: hollow cast; core formed; clay core intact; cast on a large, rectangular base, 3.3 cm. x 6.1 cm. x 8.1 cm..
Face: square face; knobby skull; convex eyes, 0.7 cm. long; large, projecting ears; broad nose; square chin.
Body: average build; broad, well-modelled chest; average waist; slender hips; no paunch or navel; thin arms and legs; large hands and feet; incised fingers and toes; no nails.
Dress: long (to mid-calf), undecorated kilt with a narrow belt and round boss.
PM^{VIII}: none.
Bibliography: Kminek-Szedlo 1895: 162, cat. nr. 1858.

59. Striding Priest Holding an Object Before Him (Plate 134)
G/R -- Ptolemaic Period
Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N. 602
Provenance: unknown.
Dimensions: ht.: 9.7 cm.; w.: 2.5 cm. (at shoulders)
Inscription: on back pillar (illegible). See: App. E, nr. 23.
Description: striding priest holding an unknown object before him. Figure wears close-cropped hair and V-neck, wrap-around(?) tunic.
Condition: fair condition; left foot, part of base missing; mottled, dull surface.
Material notes: green patina on sides of torso, under arms, on right leg; rose patina on chest and arms of dark bronze; spot of white paste on right side of chest.
Technical notes: square topped back pillar; solid cast; hole between two fists for holding an unknown object.
Face: ovoid face; convex eyes; raised relief eyebrows; large, well-formed, projecting ears; long nose with a bulbous tip; small, pursed mouth, rounded chin; thin neck; close-cropped hair with incised lines across forehead.
Body: slim build; flat, modeled, bipartite chest; high, narrow waist; average hips; thin arms and legs; average hands and feet; incised fingers and toes; slight paunch; no navel.
Dress: V-neck gown or bag tunic with a patterned hem; back has modeled V-neck; necklace with circular medallion.
PM^{VIII}: none.
Bibliography: unpublished.

60. Striding Donor Holding Maat Before Him on a Pedestal (Plate 131)
G/R -- probably Ptolemaic Period
Florence, Museo Archaeologico, 1782
Provenance: unknown.
Dimensions: ht.: 11.2 cm.; w.: 2.6 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 24.
Description: striding male figure wearing close-cropped hair and a long garment, holding an image of the goddess, Maat, before him. She is situated on her own pedestal. The donor's arms are extended forward with the palms facing inwards.
Condition: good condition; complete; smooth and dull surface; pitting on the head; break at the left wrist; head of the priest is worn.
Material notes: light green patina overall on light bronze; brown patina on the scalp; traces of white paste on the left fingers; spot of paste on the right side of skull; traces of mud left under the base.
Technical notes: priest figure: solid cast with a square-topped back pillar; group cast on its own base, 5.5 cm. x 2 cm..
Face: long, rectangular face; wide, convex eyes, 0.3 cm. long; high, natural eyebrows that are angled in the center; large, well-formed, projecting ears; long, broad nose with 'drilled' nostrils; wide, pasted mouth with 'drilled' corners; full lips; rounded chin; thick neck; incised hairline extends straight across the brow.
Body: slim build; broad shoulders; slight breasts; high, narrow waist; average-width hips; slight paunch; circular navel; thin arms and legs; small hands; large feet; modelled fingers and long toes.
Dress: long, undecorated garment, like a sheath dress or bag tunic.
PM^{VIII}: 801-793-750
Bibliography: Schiaparelli 1887: 228, cat. nr. 1530; Roeder 1956: 216 [§258, c], 301 [§368, a], 420 [§580, e a], 493 [§666, b], abb. 763. Cf.: BM 54004

61. Head of a Priest (?) (Plate 135)
LP-G/R -- Dynasty 30 to Ptolemaic Period
Hannover, Kestner-Museum, Inv. no. 1935.200.729
Provenance: unknown.
Dimensions: ht.: 9.1 cm.; w.: 7.1 cm. (tops of ears)
Inscription: none.
Description: head of a man; shaven head.
Condition: fair condition; back of head, rest of body missing.
Material notes: light green patina overall on dark bronze.
Technical notes: hollow cast; 0.4 cm. walls.
Face: ovoid face; convex eyes; large, well-formed, projecting ears; long nose, broad tip, nostrils; small, pursed mouth; pointed chin; thick neck; bald.
PM^{VIII}: none.
Bibliography: unpublished.

62. Kneeling Adorant (Plate 124)
LP-G/R -- Dynasty 30 to early Ptolemaic Period (early 4th C. BC)
Jerusalem, The Israel Museum, Inv. no. 1934-31
Provenance: Ashkelon in 1933, locus level.
Dimensions: ht.: approx. 9.2 cm.
Inscription: on back pillar. See: App. E, nr. 25.
Description: kneeling male figure with both arms raised in adoration; elbows rest on stomach; hands raised with palms facing outward.

Condition: fair condition; worn hands.
Material notes: bronze.
Technical notes: solid cast with a single tang under the shins; square-topped back pillar. Sharp grooves made after casting to define the inner elbows and knee/leg joints, and toes.
Face: misshapen skull; shaven head; oblong face; full cheeks; plastic eyebrows and cosmetic lines; convex pupils; long nose with pointed tip; wide mouth; pointed chin; small, projecting ears; short neck.
Body: large build; broad shoulders; thick waist; thick hips; thin arms and legs; paunch; long, teardrop navel.
Dress: short striated kilt with small, patterned belt.
PM^{VIII}: none.
Bibliography: Iliffe 1936: 61, 66-7, cat. nr. 11, pl. xxxiii, fig. 2; Roeder 1956: 306 [§380, b].

63. Striding Donor Carrying the God, Bes (Plate 130)
LP-G/R -- Dynasty 30 to early Ptolemaic Period (early 4th C. BC)
Jerusalem, The Israel Museum, Inv. no. 1934-35
Provenance: Ashkelon in 1933, locus level.
Dimensions: ht.: approx. 8.9 cm.
Inscription: none.
Description: striding male donor figure offering a figure of the God Bes in the donor's left hand, carrying two papyrus scrolls under his left arm, and raising his right arm in adoration. The donor has close-cropped hair and wears a short, striated kilt.
Condition: fair condition; worn hands.
Material notes: bronze.
Technical notes: solid cast with own rectangular base; pyramidal-topped back pillar.
Face: large head; ovoid face; large, convex eyes; plastic eyebrows; short nose; naso-labial folds; wide mouth; large, projecting ears; receding chin; short neck.
Body: stocky build; thin arms and legs; wide feet; thickly incised toes.
Dress: short kilt with widely spaced striations.
PM^{VIII}: none.
Bibliography: Iliffe 1936: 61, 66, cat. nr. 10, pl. xxxiii, fig. 1; Roeder 1956: 100 [§142, b], 301 [§369, b], 476 [§643, a], 503 [§676, b].

64. Kneeling Donor with Extended Arms (Plate 125)
G/R -- Ptolemaic Period
London, The British Museum, EA 49243
Provenance: unknown; purchased from Panayotis Kyticas.
Dimensions: ht.: 9.8 cm.; w.: 3.7 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 26.
Description: kneeling male figure, wearing close-cropped hair and a short kilt, with both arms extended and palms facing inward. The donor originally held a figure of a god or goddess, which was placed on the socket that is attached to the knees.
Condition: excellent condition; smooth, shiny surface; slight pitting on chest, left arm and shoulder; chip on back of left side of skull. The figure that he once held is missing.
Material notes: yellowish patina overall on light bronze; silver inlay for whites of the eyes and the heart amulet.
Technical notes: solid cast; cast with round-topped back pillar, which is decorated by two widely incised lines on both sides; possible entrance hole at the base of the back pillar; one tang under the knees, 1.5 cm. in length. A drill hole is present on the tang, approximately 2/3 of the way up.

Face: oblong face; incised eyes, 0.5 cm. in length; pupils are raised and whites of the eyes are concave; modelled eyebrows; incised creases on forehead give the figure a worried expression; large, well-formed ears with large ear holes; long, pointed nose with drilled nostrils; wide mouth and full lower lip; high, modelled cheekbones; hollowed cheeks; rounded chin; thick neck with incised lines on the front. The close-cropped hair is indicated by a modelled hairline that runs straight across the brow and curves at the temples.
Body: large build; broad chest, modelled with pendulous breasts and no nipples; low waist; wide hips; full paunch; wide, teardrop navel; average-sized arms and legs; large hands and feet; incised fingers and toes; nails not incised.
Dress: short, curved kilt, wraps from the left. The kilt is decorated by vertical striations and has an incised, narrow belt. The amulet necklace is indicated by two incised lines converging at the center of the chest and terminating in a dangling heart-shaped amulet.
PMVIII: 801-797-850
Bibliography: Roeder 1956: 135 [§180, c], 305 [§377, a], 427 [§585, a]; Shubert 1989: 30-1, pl. x [b]. Cf. Bothmer 1960: 149-50.

65. Kneeling Donor Offering a Tall Figure of Osiris and a *Hez* Vase (Plate 126)
G/R -- Ptolemaic Period
London, The British Museum, EA 59391
Provenance: unknown; donated by the Egypt Exploration Society (members of the Committee of). Previous owner/ex-collection: General Sir John Grenfell Maxwell. Acquired in 1929.
Dimensions: ht.: 7.1 cm., 8.1 cm. overall; w.: 2.6 cm. (at shoulders)
Inscription: on back-pillar. See: App. E, nr. 27.
Description: kneeling male figure wearing close-cropped hair and a short kilt, offering a figure of the god, Osiris and a *hez* vase. Both the Osiris figure and the libation vase stand erect.
Condition: good condition; mottled surface; no holes.
Material notes: sparse light green patina on the dark bronze.
Technical notes: solid cast; cast with a square-topped back pillar; one tang under toes, 1 cm. long.
Face: rectangular face; convex eyes, 0.3 cm. in length; plastic eyebrows; no cosmetic lines; long, narrow nose; small, pursed mouth; average-sized lips; square chin; thin neck; large, well-formed, projecting ears; incised hairline across the forehead with a slight curve upwards at the temples. Then the line curves up over the ears and down the nape of the neck.
Body: large build; broad chest with a modelled right nipple; high, narrow waist; narrow hips; thin arms and legs; small hands and feet; incised fingers and toes; nails not incised. One cannot tell if there is a navel or paunch, since the Osiris figure is in front of the abdominal region.
Dress: short kilt with vertical striations; thin belt.
PMVIII: none.
Bibliography: unpublished.

66. Striding Priest Presenting the Goddess, Maat, on Her Own Pedestal (Plate 132)
G/R -- Ptolemaic Period
New York, Metropolitan Museum of Art, 89.2.518
Provenance: unknown; gift of Mrs. Lucy W. Drexel, 1889.
Dimensions: ht.: 8.1 cm., 8.4 cm. with tang; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: striding male figure with shaven head, wearing a long kilt, presenting the goddess Maat on a pedestal.
Condition: good condition; worn, mottled surface.
Material notes: bronze with green patina on head and skin of priest and right side of Maat. There is possible gold gilding on the kilt, especially on the back.
Technical notes: solid cast; cast with rectangular base; part of one tang survives and a trace of a second one.
Face: worn facial features; traces of modeled ears. The left ear is projecting more than the right.
Body: broad shoulders; narrow waist; slender hips; thin limbs; incised fingers and toes.
Dress: long kilt extending from breast to shins.
PMVIII: 801-736-400
Bibliography: Metropolitan Museum of Art 1898: cat. nr. 140; Hornemann 1951: i, pl. 290; Roeder 1956: 301 [§368, a].

67. Striding Priest with Outreaching Arms (Plate 129)
G/R -- Macedonian Period
Paris, The Louvre Museum, Inv. no. E 11414
Provenance: unknown; ex-Borelli Bey Collection, 1913.
Dimensions: ht.: 14.5 cm.; w.: 4.9 cm. (at shoulders)
Inscription: none.
Description: striding male figure with close-cropped hair, wearing a long, wrap-around garment with a fringe, holding the arms outward.
Condition: excellent condition; right foot, part of right ear missing; smooth, shiny surface.
Material notes: brown patina overall on light bronze.
Technical notes: solid cast(?).
Face: rectangular face; chiseled facial features; 0.4 cm. convex eyes; sunk relief eyebrows; no cosmetic lines; large ears, well-formed and projecting; long nose with a broad tip; wide mouth; square chin; incised line across brow; knobby skull.
Body: large build; broad chest; average arms and legs; average waist, hips; large hands and feet; incised fingers and toes.
Dress: wrap-around garment: worn over left shoulder, wraps around waist, and extends to shins. The garment end is located on the left side. A fringe marked by vertical incised lines decorates the lower hem of the garment.
PMVIII: 801-791-750
Bibliography: Bosse 1936a: 18-9 [19]; Hornemann 1951: part i, pl. 299; Roeder 1956: 303-04 [§373, a] (bib.); Bothmer 1960: 149, doc. nr. 109; Bianchi 1992: 151, nt. 15.

68. Egyptian Priest, Priest of Isis (Plate 138)
G/R -- Roman Period (Hellenistic, ca. 1st c B.C. - 2nd c. A.D.)
Baltimore, Walters Art Gallery, 54.709
Provenance: Found at Erment, Egypt, with two other Egyptian bronzes: an acrobat and a dancing African; nos. 54.702 and 54.703 (Rubensohn 1906: S. 139-40). Acquired by Henry Walters.
Dimensions: ht. 12.1 cm.
Inscription: none.
Description: standing cloaked male figure with a bald head, with the left foot slightly advanced of the right, and elbows bent with hands before the body. The feet, arms and neck are forward and the head is turned to the left. The himation wraps around the body, overlapping at the right side and pulled open down to the waist in front leaving a bare chest. A central pocket is formed by the hands and the top of the drapery. The pocket represents the spout of a vase that was supposed to be filled with Nile water.
Condition: excellent condition; smooth shiny surface; break on the right of the skirt; piece missing from left side where the thumb used to be. There is a crack on the left side near the elbow.
Material notes: dark green patina on bronze.
Technical notes: hollow cast with thin base under feet; no visible tang; figure is entirely modeled, not incised. There are two "wells": one at the torso and one forming the cup of the hands.
Face: ovoid face; modeled, concave eyes that appear rounded and baggy; eyes measure betweem .1-.2 cm. long; long nose, full cheeks and a small mouth; large, well-formed, projecting ears; furrowed, creased brow and small depression in the middle of the forehead; creases on neck.
Body: figure is tall, slender overall; flat chest with no definition; modeled toes.
Dress: long wrap-around garment (himation) with bare chest; thong-like sandals with large soles.
PM^{VIII}: none.
Bibliography: Rubensohn 1906: S. 139-40, fig. 10; Hill 1949: 64, fig. 137, pl. 5; Charboneaux 1966: 412-14, 420, fig. 8. Mentioned in: Perdrizet 1911: 50; Charbonneaux 1962: 126. Cf. Petit 1980: 199, no. 112.

69. Egyptian Priest, a.k.a. Youth Carrying a Burden (Plate 141)
G/R -- Roman Period (Hellenistic)
Brunswick, ME, Bowdoin College Museum of Art, 1923.049
Provenance: unknown; "Probably from Egypt." (Doeringer 1967: 125); gift of Edward Perry Warren, Esq., 1923.
Dimensions: ht. 9 cm.; w. 2.5 cm. (at shoulders)
Inscription: none.
Description: standing male figure with slight torsion, wearing a narrow, ankle-length garment, bound at the breast. The garment has a heavy roll at its upper edge and several vertical folds between the legs. The shoulders are bare with a heavy crease between the shoulder blades. There is a ridge at the back of the neck. The priest carries an object over his left shoulder, which may represent one of two poles used by priests to carry cult images in processions (Muller 1944: 24). The object is club-shaped in its present state.
Condition: overall surface is worn, particularly about the head; two fingers on the right hand are chipped; left elbow and left side of garment at the ankle are pitted.
Material notes: bronze with red-brown patina; green patina appears on the left ankle and

under the left wrist.
Technical notes: solid cast; feet are cast together.
Face: heart-shaped face; round, convex eyes, 0.2 cm. in length; arched eyebrows; slight depression in the middle of the forehead; narrow nose; incised, opened mouth and modeled lower lip; mouth is longer than the width of the nose; right ear is worn and left ear is slightly projecting; some fine creases around the front of the neck; close-cropped hairline is modeled, rather than incised.
Body: broad back, a heavy crease between the scapulas and a long body. The left foot is stable, the left leg straight; the right foot is perpendicular to left foo, the right leg is bent slightly; modeled fingers and toes, which are worn.
Dress: long garment from the chest to the ankles; the modeled folds twist around the body. The garment is topped by a heavy, high-girded belt, which appears as a thick modeled roll at the chest. The back folds twist towards the proper left; the front heavy folds twist towards the right.
PM VIII: none.
Bibliography: Casson 1934: 14, no. 105; Muller 1944: 19-25, fig. 3; Herbert 1964: 118, no. 419; Mitten and Doeringer 1967: 125, cat. nr. 126 (as late 3rd. c. BC).

70. Standing Priest Holding a Bird (Plate 137)
G/R -- Roman Period
Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N. 292
Provenance: unknown.
Dimensions: ht.: 6.5 cm.; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: standing priest figure with shaven head, wearing a himation, holding a bird. Slight torsion to the body. The figure may be wearing sandals and a cap on the back of its head.
Condition: poor condition; surface is corroded, dull, flaking and cracking.
Material notes: green patina (head, shoulders, feet, lower legs), red patina (right side of back and right arm), rust patina (chest, arms, feet), black/brown patina (right side of head, bird, front of himation). Traces of silver leaf overall.
Technical notes: solid cast.
Face: round face; convex eyes; small, projecting ears; short nose; small mouth; thin lips; rounded chin; thick neck; bald.
Body: average build; broad chest, slightly modeled; high, narrow waist; narrow hips; thin arms and legs; small hands and feet; incised thumb nails; slight paunch; shallow, circular navel.
Dress: himation, wrap-around garment.
PM VIII: none.
Bibliography: unpublished.

71. Kneeling Adorant (Plate 136)
G/R -- Roman Period
London, The British Museum, EA 71458
Provenance: unknown.
Dimensions: ht.: 4.6 cm., 5.6 cm. overall; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: male figure wearing close-cropped hair (with bangs) and a knee-length kilt, kneeling with both arms raised in adoration. The arms are bent at the elbows and the left hand is missing at the forearm. There is a modelled strap tied across the left shoulder and fastens at the back. At the back, there is an object modelled diagonally across the strap,

like a quiver case. There is a trace of an unknown object that is jutting from the left knee.
Condition: fair condition; smooth and shiny surface; corrosion and pitting on the head and chest; small holes on the left foot and below the left knee; left forearm and unknown object at the left knee are missing.
Material notes: light green patina on the light bronze; light green patina on the right hand, head, both shoulders; light green spot on the right side of the lap and on the left side of the tang.
Technical notes: solid-cast; one 1 cm. tang below the shins.
Face: round face; convex eyes, .2 cm. in length; natural eyebrows; no cosmetic lines; short, broad nose; wide mouth; worn lips; rounded chin; thick neck; large, angled ears; hairline indicated by the modelled ridge (angled at the temples) across the brow. The back of the head is smooth; the bangs are striated with radiating incised lines coming from the top of the head.
Body: large build; broad, flaccid chest; high, narrow waist; narrow hips; flat abdomen; deep, punctate navel; thin arms and legs; small hands and feet; fingers and toes not incised.
Dress: knee-length, striated kilt; no belt. The back and right side of the kilt have vertical striations. The left side is mostly plain with a small area just below the navel indicating diagonal striations. The adorant wears a modelled strap over the left shoulder, extending diagonally down the right side of the back. Across the back is an oblong form with concave openings at both ends (a quiver case?). The strap and quiver case(?) are an unusual feature for an adorant figure.
PMVIII: none.
Bibliography: unpublished.

72. Priest of Isis (Plate 139)
G/R -- Roman Period
Paris, The Louvre Museum, Inv. no. BR 4165
Provenance: said to come from Erment, Egypt. Ex-Fouquet Collection, 1922.
Dimensions: ht.: 13 cm.; w.: approx. 4 cm. (at shoulders)
Inscription: none.
Description: striding male figure with a bald head, wearing a long, flowing himation around most of the body; the chest is left bare. There is a slight torsion to the body; the left foot is advanced; the right limb is the supporting leg.
Condition: excellent condition; complete; mottled and shiny surface. There is a hole, approx. 0.5 cm. dia., where the hands are cupped just below the sternum; the hole may have been the socket for a water vase.
Material notes: medium green patina on the head, shoulders and lower legs of the dark bronze.
Technical notes: hollow cast; core formed; sand core intact; no tang.
Face: long ovoid face; creases on the brow and under the eyes; there is a naso-labial fold; convex eyes, 0.3 cm. long; natural eyebrows; no cosmetic lines; large ears; long nose with a broad tip and 'drilled' nostrils; small mouth; thin lips; pointed chin; thick neck; no incised hairline.
Body: average build; average, bipartite chest is bare (cannot see the rest of the body); large feet; nails not incised.
Dress: long, flowing himation with a thick collar around the shoulders. The himation is gathered towards the front and the priest clenches the shawl in front of him with both hands. He wears thonged sandals.
PMVIII: none.
Bibliography: Perdrizet 1911: 50; Charbonneaux 1962: 126, pl. xxvii, 2; id. 1966: 407-08, 420, fig. 1-2; Lamb 1969: 198, pl. 80a; Deschamps and Ballet 2000: 97, cat. nr. 55;

Higgs 2001: 115, cat. nr. 140.

73. Priest of Isis (Plate 140)
G/R -- Roman Period
Paris, The Louvre Museum, Inv. no. BR 4394
Provenance: unknown.
Dimensions: ht.: 9.8 cm.; w.: approx. 3 cm. (at shoulders)
Inscription: none.
Description: standing male figure with a bald head, wearing a long, flowing himation that wraps around and gathers toward the front of the body. There is a hollowed space where the hands converge in the center of the body; this area is most likely a socket for a water vase.
Condition: good condition; some corrosion around the body; only the feet are missing.
Material notes: spotty red patina overall on light bronze; medium green patina on the head and hands.
Technical notes: hollow cast; no tang.
Face: narrow, ovoid face with furrowed brows; convex eyes; natural eyebrows; no cosmetic lines; large, projecting ears; long, straight nose; wide mouth; thin lips; pointed chin; average-sized neck; no incised hairline around the knobby skull.
Body: slim build; slender chest; most of the body is covered by the himation; hands are covered.
Dress: long, flowing himation wrapped and gathered towards the front of body with a thick collar; the himation extends to the ankles; the form-fitting folds cling to the back of the legs.
PM^{VIII}: none.
Bibliography: Charboneaux 1966: 409-12, 420, fig. 3-6.

Catalogue II. Unprovenanced Priestly Bronzes Listed by Museum Location
Generally Dated (based on style)

74. Kneeling Priest Holding a Conical Vase and an Offering Tray (Plate 100)
LP/GR -- Dynasty 26 - Ptolemaic Period
Antwerp, Museum Vleeshuis, 79.1.45 3/5
Provenance: probably from Tell Basta or Benha; formerly in E. Allemant Collection.
Dimensions: ht.: 6.5 cm., 7 cm. overall; w.: 2.6 cm. (at shoulders)
Inscription: none.
Description: kneeling priest wearing close-cropped hair and striated, knee-length kilt; heart-shaped face with plastic eyebrows and cosmetic lines. Holds an offering tray on lap and conical libation vase in open right hand. The left hand is open to left side. Vase is hollowed.
Condition: good condition; smooth, shiny surface.
Material notes: dark green patina in areas of the dark bronze.
Technical notes: solid cast; one tang (1.6 cm long) under knees.
PMVIII: 801-751-270
Bibliography: Allemant 1878: 13, nr. 63; Génard 1894: 15, nr. 45; Hornemann 1951: part iii, pl. 648 (as Ptolemaic); Roeder 1956: 308 [§384, c], 504 [§676, e], Abb. 391; De Wit 1959: 34 [92] pl. xii [2nd from left]; Depauw 1995: 129 [145] fig. (as from Tell Basta).

75. Supplicant
LP/GR -- Dynasty 26 – Ptolemaic Period
Antwerp, Museum Vleeshuis, 79.1.45 4/5
Provenance: probably from Tell Basta or Benha; formerly in E. Allemant Collection.
Dimensions: ht.: 5.1 cm., 5.3 cm. overall; w.: 2 cm (at shoulders)
Inscription: none.
Description: kneeling male figure with arms held down towards the lap, wearing medium-length, striated kilt.
Condition: poor condition; hands and feet missing; dull, corroded surface.
Material notes: green patina overall on dark bronze; spotty brown patina on back; white paste present on back of head and upper right shoulder.
Technical notes: solid cast; two tangs, broken off.
PMVIII: 801-745-795
Bibliography: Allemant 1878: 13 [59-67]; Génard 1894: 15, nr. 45; De Wit 1959: 34 [93] pl. xii [1st from right]; Depauw 1995: 129 [142] fig. (as from Tell Basta).

76. Kneeling Priest Offering One Large Jar (Plate 93)
LP/GR – Dynasty 26 - Ptolemaic Period
Antwerp, Museum Vleeshuis, 79.1.45 5/5
Provenance: probably from Tell Basta or Benha; formerly in E. Allemant Collection.
Dimensions: ht.: 4.8 cm., 5 cm. overall; w.: 2 cm. (at shoulders)
Inscription: none.
Description: kneeling priest with bald head, wearing a medium-length kilt; holding a large jar with a punctate decoration on it. Jar is hollowed with a thick lip.
Condition: good condition; smooth, shiny surface.
Material notes: mottled green patina overall on dark bronze.

Technical notes: solid cast with one tang (broken).
PMVIII: 801-752-490
Bibliography: Allemant 1878: 13 [59-67]; Génard 1894: 15, nr. 45; De Wit 1959: 34 [94] pl. xii [3rd from right]; Depauw 1995: 129 [143] fig (as from Tell Basta).

77. Kneeling Priest Holding Maat (unavailable)
TIP/LP -- Dynasty 25-31
Athens, National Archaeological Museum, 95
Inscription: on back pillar. See: App. E, nr. 28.
Description: kneeling male figure presenting a smaller figure of Maat; priest figure cast with a back pillar.
PMVIII: 801-750-720
Bibliography: Mallet 1896: 14 [95].

78. Kneeling Man (unavailable)
LP -- Dynasty 26-31
Athens, National Archaeological Museum, 101
Inscription: back of kilt. See: App. E, nr. 29.
Description: kneeling male figure wearing a *shendyt* kilt.
PMVIII: 801-745-800
Bibliography: Mallet 1896: 14 [101].

79. *K3* Priest with a Tray on His Head, Kneeling Before Several Gods
LP-G/R -- Dynasty 30 - Ptolemaic Period
Athens, National Archaeological Museum, 132
Provenance: unknown; ex-Dimitriou Collection.
Dimensions: ht. of priest: 5.3 cm.; w.: 3.7 cm. (at elbows)
Inscription: on group base. See: App. E, nr. 30.
Description: male figure wearing close-cropped hair and a striated, knee-length kilt (narrow belt), kneeling with an offering tray (carrying five cakes) on the head kneeling before several gods: Osiris, who is protected by Isis, flanked by Sekhmet, Neith, Bastet, and Re-Horakhty. Priest figure has: a bulbous head; round face; almond-shaped, convex eyes, 0.2 cm. long; plastic eyebrows; large ears; short nose; rounded chin; thick neck; incised hairline across the forehead and along the temples; large build; broad chest, average-width waist; wide hips; thin arms; thick legs; small hands and large feet. The arms are raised over the head with the palms facing outward and form a *k3* sign. The thumbs are placed towards the front of the figurine.
Condition: priest figure in good condition overall; complete; surface of the priest is smooth, dull; facial features worn.
Material notes: bronze with dark brown patina on surface.
Technical notes: solid cast separately with own small rectangular base; back pillar decorated with a grid pattern; one tang present (may have been cast with two tangs). Large groove at the knees to indicate the kilt. Subsequently attached to a rectangular, group base.
PMVIII: 801-720-420
Bibliography: Roeder 1937: 212 [§607, d1c]; Bufidis and Roeder 1941: 27-44, Taf. i, ii, Abb. 1-2, 4; Roeder 1956: 80 [§114, c], 144 [§187, b], 172 [§219, c2], 241 [§301, c], 507 [§681, c].

80. Kneeling Man (unavailable)
LP -- Dynasty 26-31
Athens, National Archaeological Museum, 1180
Inscription: on back. See: App. E, nr. 31.
Description: kneeling male figure.
PMVIII: 801-753-510
Bibliography: Mallet 1896: 14 [1180].

81. Group Scene: Supplicant Before an Oxyrhincus Fish
LP
Atlanta, GA, Emory University, Michael C. Carlos Museum, 1987.1
Provenance: unknown; gift of the Connoisseurs. Ex-Natasha Rambova Collection; exhibited at the Brooklyn Museum of Art; purchased from Safani Gallery in New York.
Dimensions: ht. of priest: 3 cm.; l.: 1.5 cm.; ht. of group: 10.1 cm.; l.: 12 cm. (approximately)
Inscription: none.
Description: male figure wearing close-cropped hair and a short kilt, with both arms flush against the body, palms down on lap, kneeling before an Oxyrrhincus fish or a fish deity. Priest figure has a large head and build.
Condition: good condition; smooth, dull surface.
Material notes: bronze.
Technical notes: solid cast.
PMVIII no.: none.
Bibliography: Lacovara and Trope 2001: 16, cat. nr. 3.

82. Group Scene: Adorant Kneeling before Anubis
LP -- Dynasty 30-Dynasty 31
Baltimore, Walters Art Gallery, 54.400
Provenance: acquired by Henry Walters from Maison Nadand, Paris, 1930; formerly Cairo CGC 38518.
Dimensions: ht.: (of entire group) 20.7 cm.; lower base l.: 14 cm.; upper base l.: 8 cm.
Inscriptions: back pillar (pyramidal topped); main base; Anubis base. See: App. E, nr. 32.
Description: male figure wearing close-cropped hair, a *shendyt* kilt and an elaborate broad collar, kneeling with both arms raised in adoration (palms down) before the jackal-headed god, Anubis. Anubis stands before him upon two snakes on his own base. One snake wears the crown of Lower Egypt; the other wears that of Upper Egypt. Anubis holds his left arm out and a hole is present in his left fist for the insertion of (most likely) a *w3s* scepter, which is now missing. His right hand holds an *ankh* sign.
Condition: priest figure: fair condition; pitted surface; dull finish; face of the priest is worn. The group scene is well preserved overall; the figure of Anubis has a highly polished surface; there is a break on the back of the base and some corrosion on the lower portion of the base.
Material notes: bronze with gilding. Anubis figure has gold inlaid eyes and traces of gilding on neck, shoulders, wig, ears and ankles; high concentration of gilding around the eyebrows, eyes and muzzle. Priest figure has a dark patina; base has bright blue and green patina.
Technical notes: priest figure: solid cast; back pillar with pyramidal top; figure inserted onto a rectangular base. The group scene was cast in three sections (Anubis, priest, pedestal) and later assembled.

PMVIII: 801-720-430
Bibliography: Daressy 1906: 138-9 (= CGC 38518), pl. xxx; Petrie 1923: 158 (depicts WAG 54.400, Anubis with *w3s* scepter inserted in fist); Cook s.d.: i, fig. on 641 [lower right]; Steindorff 1946: 138, cat. nr. 588, pls. xc, cxix; Hornemann 1951: vi, pl. 1455; Curto 1990: fig. on pg. 18 [upper].

83. Group Scene: Kneeling Priest Before Seated Neith and Two Figures of Harpocrates
LP -- Dynasty 26-30
Baltimore, Walters Art Gallery, 54.541
Provenance: unknown.
Dimensions: priest figure not measured.
Inscription: on base. See: App. E, nr. 33.
Description: kneeling male figure with shaven head, wearing a short kilt, pouring a libation onto an offering tray. The figure leans forward.
Condition: well preserved.
Material notes: bronze.
Technical notes: solid cast with own thin rectangular base; square-topped back pillar.
PMVIII no.: 801-720-431
Bibliography: Legrain 1894a: nr. 400, pl. xxix; Legrain 1894b: 63 [410] (text); Steindorff 1946: 131, cat. nr. 551, pls. lxxxvii, cxviii (text); Hornemann 1951: vi, pl. 1466; Hill 1958: 279 (middle figure); Thiem 1996: 102-04 (text).

84. Kneeling Donor Holding an Image of Neith
LP -- Dynasty 26-31
Baltimore, Walters Art Gallery, 54.544
Provenance: unknown.
Dimensions: ht. 9.2 cm.; w. 2.9 cm.; (at shoulders)
Inscription: on back pillar. See: App. E, nr. 34.
Description: kneeling male figure with close-cropped hair, wearing a short, pleated kilt, holds an image of the goddess Neith (which has a rectangular base). The image sits on the donor's lap, obscuring his face. The goddess is wrapped in a form-fitting garment and she wears the crown of Lower Egypt without a projecting spiral. She has her hands on her knees, which are drawn up.
Condition: figure is well-preserved; surface is dull and worn; some corrosion on the inner arms; indentation on the top of the head; back pillar is broken at the bottom.
Material notes: bronze; light green patina overall; traces of gesso sporadically.
Technical notes: solid cast(?) as one piece. The round-topped back pillar extends from the ball of the foot to the nape of the neck.
PMVIII: 801-750-730
Bibliography: Steindorff 1946: 68, cat nr. 217, pls. xxxvi, cxviii (text).

85. Group Scene: Kneeling Adorant Before the Lion-Headed God, Harmairty
LP
Baltimore, Walters Art Gallery, 54.1013
Provenance: Khawam, 1930 (Mitrahina).
Dimensions: ht.: 4 cm.
Inscription: on base. See: App. E, nr. 35.
Description: kneeling male figure, with shaven head and short kilt, raising both arms in

adoration.
Condition: well preserved; left hand broken off.
Material notes: bronze.
Technical notes: solid cast; back pillar; one tang under shins.
PM^VIII: none.
Bibliography: Steindorff 1946: 135, cat. nr. 575, pls. lxxxix, cxix (text); Zabkar 1975: 53, 60, 99, pl. xxi.

86. Group Scene: Kneeling Adorant Before Harsomtus
LP
Baltimore, Walters Art Gallery, 54.1976
Provenance: "From Mitrahina." Purchased by Kelekian.
Dimensions: priest figure not measured.
Inscription: on base. See: App. E, nr. 36.
Description: kneeling male figure with clean shaven head, wearing a short kilt; both arms are raised in adoration. The figure leans slightly forward.
Condition: well preserved; left hand broken off.
Material notes: bronze.
Technical notes: solid cast; round-topped back pillar; tang under shins.
PM^VIII: none.
Bibliography: Steindorff 1946: 115, cat. nr. 451, pls. lxxv, cxviii (text).

87. Standing Donor Holding Statue of a Baboon
LP
Baltimore, Walters Art Gallery, 54.2092
Provenance: unknown.
Dimensions: ht. 7.2 cm.; w. 2.0 cm. (at shoulders)
Inscription: none.
Description: standing donor figure with a bald, high-crowned head, wearing a long kilt with a projecting, triangular apron. The right arm is raised, with palm outwards; the left arm, bent at the elbow, holds the figure of a seated baboon. The baboon has striated fur.
Condition: fair condition; worn, dull surface; somewhat corroded; feet broken off and now mended.
Material notes: green patina overall on bronze; light green patina on feet; bright green on apron, sides of baboon and back. Paste or unknown substance inserted on kilt and also on left hand at the join.
Technical notes: solid cast.
PM^VIII: 801-736-050
Bibliography: Steindorff 1946: 68-9, cat. nr. 218, pl. xxxv.

88. Kneeling Donor Holding Statue of Osiris (Plate 84)
LP -- Dynasty 26-31
Baltimore, Walters Art Gallery, 54.2095
Provenance: unknown; purchased in 1924.
Dimensions: ht. 8 cm.; w. 2.8 cm. (at shoulders)
Inscription: on back pillar; illegible except for a few signs. See: App. E, nr. 37.
Description: kneeling male figure, wearing close-cropped hair and a long, smooth kilt, with both hands on the lap, holding the base of a standing Osiris with *atef* acrown.
Condition: excellent condition; well-preserved, smooth surface.
Material notes: bronze with green patina mostly on head, shoulders and rectangular base.

Technical notes: solid cast (?) on a rectangular base; square-topped back pillar.
PMVIII: 801-750-735
Bibliography: Steindorff 1946: 69, cat. nr. 219, pl. xxxvi.

89. Kneeling Priest Holding *N w* Jars (Plate 92)
LP -- Dynasty 26-31
Baltimore, Walters Art Gallery, 54.2098
Provenance: "Found near Pyramids." Purchased in 1925 by Kelekian.
Dimensions: ht.: 6.6 cm.; w.: 2.7 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head wearing a striated, *shendyt* kilt, an amulet necklace and armlets; the arms are outstretched holding two *nw* jars. Priest figure has a knobby and bulbous skull, round face, slanted eyes with wide, double-incised eyelids, plastic eyebrows, projecting ears, a broad, flat chest and slender limbs.
Condition: well-preserved; glossy shine on head and shoulders; tang is corroded.
Material notes: bronze with green patina on body and kilt, not much on the head; brownish patina on left lower arm, back, and back of feet.
Technical notes: solid cast; single tang between feet. The underside of the kneeling legs are formed. The area of the legs under the skirt is flat.
PMVIII: 801-752-500
Bibliography: Steindorff 1946: 69, cat. nr. 220, pl. xxxv.

90. Kneeling Donor Holding a Large Figure of Maat
LP
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 2508
Provenance: unknown; purchased in Dresden in 1869.
Dimensions: ht.: 5.6 cm., 7.3 cm. overall; w.: 2.25 cm. (at shoulders)
Inscription: none.
Description: kneeling donor presenting a proportionately large figure of the goddess, Maat, who is seated on a rectangular podium.
Condition: excellent condition; slightly corroded; pitting on chest and legs; smooth, dull surface.
Material notes: black patina on dark bronze.
Technical notes: solid cast; cast with a round-topped back pillar.
PMVIII: none.
Bibliography: Roeder 1956: 216 [§258, c], 305 [§377, c, d], 503 [§676, d]; Riederer 1978: 31, nr. 189.

91. Kneeling Priest Holding Two *N w* Jars
LP -- Dynasty 26-31
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 2574
Provenance: Saqqara; purchased by Von Brugsch in 1869.
Dimensions: ht.: 5.5 cm., 6.3 cm. overall; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: kneeling priest with shaven head, wearing a medium-length kilt with a triangular apron. Cast on a 1.4 cm. x 0.5 cm. x 0.2 cm. base.
Condition: excellent condition; complete; smooth, shiny surface; slightly worn facial features.
Material notes: brown patina overall on dark bronze.

Technical notes: solid cast; two tangs (0.9 cm. under feet; 0.6 cm. under knees).
PMVIII: 801-752-510
Bibliography: Berlin Museum 1895-97: taf. 52 [1st row left]; Berlin Museum 1899: 301, abb. 59 [left]; Hunger and Lamer 1932: Abb. 14; Roeder 1956: 325 [§411, e], 327-28 [§413, c], 508 [§682, a], Taf. 47 [k]; Riederer 1978: 40, nr. 473.

92. Striding *K3* Priest Carrying a Large Oval Jar on His Left Shoulder
LP
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 7352
Provenance: unknown.
Dimensions: ht.: 8 cm., 8.7 cm. overall; 2.3 cm. (right shoulder to left wrist)
Inscription: none.
Description: striding *k3* priest holding a very large vase with both hands over the left shoulder. The vase is oblong with two loop handles near lip.
Condition: fair condition; surface is worn, corroded and dull overall; smooth surface in kilt area; large pitting on back.
Material notes: spotty green patina on dark bronze; white paste present between wrists and under pot, behind right ear, under feet (poss. modern).
Technical notes: solid cast; two tangs under each foot (left ft. 0.5 cm.; right ft. 0.6 cm).
PMVIII: none.
Bibliography: Roeder 1956: 303 [§372, c, d], 481 [§650, a], taf. 44 [p]; Riederer 1978: 36, nr. 337.

93. Kneeling *K3* Priest Holding a Box on His Head; Part of a Group with a Large Libation Vase
LP
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 10522
Provenance: unknown; acquired by Theodor Graf in Vienna, 1888.
Dimensions: ht.: 5.3 cm., 15 cm. overall (group); w.: 2.7 cm. (at elbows)
Inscription: none.
Description: kneeling *k3* priest with shaven head, wearing an undecorated, short kilt, carrying a box on the head. The arms form a *k3* sign. Cast as a group scene: large *hez* vase, central kneeling priest flanked by two figures of Harpocrates all on a rectangular base, 6.4 cm. x 5.9 cm. x 2 cm.
Condition: poor condition; very corroded and flaky surface; part of box is missing; facial features worn.
Material notes: beige patina overall on dark bronze.
Technical notes: solid cast.
PMVIII: none.
Bibliography: Roeder 1937: 212 [§607, d2a]; Roeder 1956: 106 [§150, c], 308 [§386, a], 414 [§570, a], 480 [§647, g], 505 [§678 b, c], taf. 68 [i].

94. Group Scene: Kneeling Priest Offering a Large Jar, Before the Goddess Neith and Two Harpocrates
LP
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 11012
Provenance: "from Sais"; gift of Mr. Ludwig Jacoby, 1891; acquired from the Menascé Collection, cat. nr. 411.
Dimensions: ht.: 3 cm.; w.: 1.1 cm. (at shoulders)

Inscription: on rectangular base. See: App. E, nr. 38.
Description: kneeling priest holding a large jar; shaven head wearing a medium-length, striated kilt; priest figure cast separately on own base (1.5 cm x 0.9 cm.) with one tang and square-topped back pillar.
Condition: fair condition; corroded and dull surface; right hand missing.
Material notes: brown patina overall on dark bronze; spotty rose patina on sides.
Technical notes: solid cast; two tangs under group base (9.9 cm. x 5.1 cm. x 1.6 cm.).
PMVIII: 801-720-440
Bibliography: Legrain 1894b: 63 [411] (text); Roeder 1937: 212 [§607, d3a]; Roeder 1956: 221[§266, b], 307 [§383, a], 506 [§680, e], Abb. 780, Taf. 68 [b]; Riederer 1978: 32, nr. 195; Thiem 1996: 102-04 (text).

95. Group Scene: Kneeling Priest Holding a Large Jar Sideways and a Papyrus Roll, Before Anubis and Isis
LP - G/R
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 13148
Provenance: unknown; acquired from Vermachtnis Rudolf Springer, 1894.
Dimensions: ht.: 4.4 cm.; w.: 2.2 cm. (at shoulders)
Inscription: on base. See: App. E, nr. 39.
Description: kneeling priest figure holding a large pot on the lap, with a papyrus roll under the left arm; wearing close-cropped hair and a short kilt.
Condition: fair condition; surface is flaking, corroded, dull and mottled.
Material notes: green (head, right shoulder) and red patina (chest, pot, face, kilt) on dark bronze; gold leaf traces on left side of kilt, left foot, rim of pot, left side of neck.
Technical notes: solid cast; one tang; entrance hole between feet and buttocks.
PMVIII: none.
Bibliography: Roeder 1937: 212 [§607, d1b]; Roeder 1956: 56 [§83, c], 59 [§88, a], 240 [§300, d], 307 [§383, c], 507 [§681 a, b], taf. 68 [f]; Riederer 1978: 41, nr. 484.

96. Kneeling Priest Presenting a Very Large Jar on an Openwork Stand
LP
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 23008
Provenance: unknown; purchased in Berlin in 1930.
Dimensions: ht.: 2.4 cm.; w.: 1.2 cm. (at shoulders)
Inscription: none.
Description: kneeling priest holding a jar, behind two lions on and openwork stand; priest appears bald, wearing an undecorated, short kilt.
Condition: fair condition; complete; overall surface is corroded; smooth and shiny surface on back.
Material notes: light green patina on light bronze; spotty red patina on back and head.
Technical notes: solid cast; entrance hole located at back right of base.
PMVIII: none.
Bibliography: Roeder 1933b: 242, anm. 37-43; Roeder 1956: 361-62 [§471, a, e], 421 [§580, f], taf. 52 [e-f; i-k]; Riederer 1978: 30, nr. 145.

97. Kneeling Priest Pouring a Libation onto an Offering Tray
TIP/LP -- Dynasty 21-30
Bologna, Museo Civico Archeologico, KS 1849
Provenance: unknown; ex-Palagi Collection.
Dimensions: ht.: 6.2 cm.; w.: 2.8 cm. (at shoulders)

Inscription: none.
Description: kneeling male figure with bald head, wearing a knee-length kilt with a narrow apron, pouring a libation onto a small offering tray, which is in the form of a *hetep* sign. The figure holds the offering tray is in the left hand and a situla in the right hand.
Condition: good condition; complete; surface is smooth on the back and slightly dull on the front.
Material notes: bronze with dark green patina on the lap, back of the feet, and right side of the face; red patina on the right hip, right arm, chest, and head; dark brown patina on the head, left shoulder and left elbow.
Technical notes: hollow cast; cast with two tangs, 1 cm. in length. The tangs have a bulb tip and are crude. A bridge connects the left hand to the left thigh. There is an entrance hole between the feet at the buttocks.
PM^{VIII}: none.
Bibliography: Kminek-Szedlo 1895: 161, cat. nr. 1849; Curto 1961: 119, cat. nr. 213.

98. Donor Holding a Figure of a Lioness-Headed Goddess
TIP/LP – Dynasty 21-30
Bologna, Museo Civico Archeologico, KS 1854
Provenance: unknown; ex-Palagi Collection.
Dimensions: ht.: 5.7 cm., 6.2 cm. overall; w.: 2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short striated kilt, holding a small figure of a lioness-headed goddess wearing a tripartite wig and an *atef* crown.
Condition: good condition; smooth and shiny surface; worn features; pitting and scratches on the left shin. There is a break on the front of the base.
Material notes: bronze with dark brown patina overall; traces of green patina in the crevices; light brown color in the striations of the kilt and ears, possibly gold leaf; spot of white paste on the crown of the goddess.
Technical notes: solid cast; back pillar; tang missing. Group is cast together with a rectangular base, 2.2 cm. x 3.3 cm. x 0.4 cm.
PM^{VIII}: none.
Bibliography: Kminek-Szedlo 1895: 161, cat. nr. 1854; Curto 1961: 119, cat. nr. 212.

99. Kneeling Priest Behind a Large Cartouche-shaped Receptacle (Plate 97)
TIP/LP -- Dynasty 21-30
Bologna, Museo Civico Archeologico, KS 1855
Provenance: unknown; ex-Palagi Collection.
Dimensions: ht.: 6.3 cm., 7.4 cm. overall; w.: 2.4 cm. (at shoulders).
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short kilt, presenting a cartouche-shaped receptacle. Donor figure has: broad shoulders and a narrow waist.
Condition: good condition; complete; smooth and shiny surface. There is much corrosion in the box.
Material notes: bronze with mottled dark brown and bright green patina overall.
Technical notes: solid cast with one tang, 0.9 cm. in length. The base measures 3.5 cm. x 10.5 cm. The armpits of the donor were worked after it was cast.
PM^{VIII}: none.
Bibliography: Kminek-Szedlo 1895: 162, cat. nr. 1855; Curto 1961: 119, cat. nr. 210.

100. Kneeling Adorant
LP
Boston, Museum of Fine Arts, 72.4434
Provenance: unknown; ex-Hay Collection; gift of C. Granville Way, June 28, 1872.
Dimensions: ht.: 5.4 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head, wearing a *shendyt* kilt (with narrow belt and round, concave buckle), with both arms raised in adoration; the palms face outward. Priest figure has bulbous head, round face, large concave ear holes, broad nose, thick neck, broad chest, narrow waist, wide hips, bent toes.
Condition: Badly worn and corroded overall; left ear worn; right side of head is well-preserved.
Material notes: green patina is present on the head, chest and back of kilt and feet. Blotches of red patina are present on crown of head and left flank. Brown patina extends from waist to lap of kilt and knees.
Technical notes: solid cast; one tang under shins; arms are supported at the elbows by bridge supports that extend from hips to elbow.
PM^{VIII}: none.
Bibliography: unpublished.

101. Kneeling Adorant
LP
Boston, Museum of Fine Arts, 72.4435
Provenance: unknown; ex-Hay Collection, gift of C. Granville Way, June 28, 1872.
Dimensions: ht.: 4 cm.; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head, wearing a short, undecorated kilt, with both arms raised in adoration (palms facing downward). The arms are raised at different levels; the right arm is raised high and the left arm is bent at the elbow, at approximately 90°. Priest figure has a rounded head with a slightly flattened occipital region; broad, round face, slightly projection ears, broad nose, pursed lips, thick neck; broad, high chest, narrow waist, narrow hips, large feet, toes slightly bend forward.
Condition: badly corroded; left forearm missing.
Material notes: greenish patina on bronze.
Technical notes: solid cast; 0.5 cm. tang; flat back.
PM^{VIII}: none.
Bibliography: unpublished.

102. Kneeling Adorant
LP
Boston, Museum of Fine Arts, 72.4436
Provenance: unknown; ex-Hay Collection; gift of C. Granville Way, June 28, 1872.
Dimensions: ht.: 3.3 cm.; w.: 1.3 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing a short, striated wig and short, thickly formed kilt, with both arms raised in adoration, palms face downward. Priest figure has round face, small nose; broad shoulders, narrow waist and hips, small navel, incised fingers and toes. The belt of the kilt is indicated by two incised lines.
Condition: the right forearm and right hand are missing; the head is badly worn, with little trace remaining of the eyes and ears.
Material notes: bronze with dark and light green patina throughout.

Technical notes: solid cast; one tang between ankles equal to the length of the toes.
PM[VIII]: none.
Bibliography: unpublished.

103. Group Scene: Striding Donor Before an Ibis
LP/GR-- Dynasty 26 - Ptolemaic Period
Boston, Museum of Fine Arts, 1994.234
Provenance: unknown; Horace L. and Florence E. Mayer Fund.
Dimensions: priest and base: ht.: 10.5 cm.; w.: 4.5 cm. (at shoulders)
Inscription: on base (front and right side). See: App. E, nr. 40.
Description: striding male figure with a bald head, wearing a long garment. The right arm is raised in adoration with the palm facing downward. The left arm is bent as the donor cradles a small figure of a baboon in his left elbow, supported by his left upward-facing palm. The separately-cast ibis figure is shown striding forward; the eyes of the ibis are made of black glass set within orange glass rims. Priest figure has large, knobby head; ovoid face; large, rounded eyes, which are incised; plastic eyebrows; pointed nose, broad at the bottom and extending the length of the mouth; pursed lips; well-formed ears; thin neck; broad shoulders, thick waist and wide hips; skin folds are present on the ankles. The garment is a long, sleeveless garment with a V-neckline on the front and a wide triangular sash over the left back shoulder. This triangular sash is decorated with diagonal incised lines (a fringe) along the edges.
Condition: excellent condition; sculptural group is intact; overall surface is smooth and glossy; chip on priest figure's left shoulder.
Material notes: red-brown patina on bronze.
Technical notes: solid cast; probably manufactured with two tangs, one under each foot. They are separately attached to the base. There are burnish lines on the left thigh, top of the shoulder blades and back of the arms.
PM[VIII]: none.
Bibliography: unpublished.

104. Supplicant
LP
Brooklyn, Brooklyn Museum of Art, 08.480.67
Provenance: unknown; ex-De Potter Collection.
Dimensions: ht.: 4.3 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a short kilt; both arms remain down and the palms rest palms down on the lap; broad shoulders, narrow waist, slightly wide hips.
Condition: fair condition.
Material notes: bronze.
Technical notes: solid cast; one tang under shins.
PM[VIII]: none.
Bibliography: unpublished.

105. Kneeling Priest Offering a Flare-rimmed Vase over Left Knee
LP
Brooklyn, Brooklyn Museum of Art, 16.357
Provenance: unknown; gift of Charles Edwin Wilbour Estate.
Dimensions: ht.: 4.6 cm.; w.: 1.9 cm. (at shoulders)

Inscription: none.
Description: kneeling male figure wearing close-cropped hair and short kilt, presenting a conical, widely flared vase in the left hand, and the right arm raised in adoration; large head; round face; thickly modeled facial features; thick neck; broad shoulders; narrow waist; average hips; thin limbs.
Condition: fair condition; right hand missing.
Material notes: bronze.
Technical notes: solid cast; one tang present under knees.
PM^{VIII}: none.
Bibliography: unpublished.

106. Kneeling Adorant
LP -- Dynasty 26
Brooklyn, Brooklyn Museum of Art, 35.1031
Provenance: unknown.
Dimensions: ht.: 6.6 cm.; w.: 2.1 cm. (at hands)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a knee-length, sash-kilt and sash over left shoulder, with both arms raised in adoration; rounded head; ovoid face; projecting ears; delicate facial detailing; broad shoulders; narrow waist; slightly swelling hips; oval navel; thin limbs; large hands; kilt worn low on the abdomen; wide belt; striated, narrow, triangular apron.
Condition: excellent condition; smooth, shiny surface; very little corrosion.
Material notes: black and light green patina on bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

107. Kneeling Adorant
LP
Brooklyn, Brooklyn Museum of Art, 37.359E
Provenance: Memphis (?). Purchased from the New York Historical Society, Sept. 1948.
Dimensions: ht.: 4.4 cm. (w/o tang); w.: 1.5 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short, striated kilt, with both arms raised in adoration; ovoid face; large eyes; thick neck; broad shoulders; narrow waist and hips; thin limbs; small hands; palms face outward; toes bent.
Condition: fair condition; smooth, shiny surface; right arm bent after manufacture.
Material notes: bronze.
Technical notes: solid cast; one tang present under knees.
PM^{VIII}: 801-753-519
Bibliography: Abbott 1915: 52, cat. nr. 818; Hornemann 1951: part iii, pl. 651; Roeder 1956: 306 [§380, d].

108. Kneeling Priest Presenting an Offering Tray
LP
Brooklyn, Brooklyn Museum of Art, 37.362E
Provenance: Memphis (?). Purchased from the New York Historical Society, Sept. 1948.

Dimensions: ht.: 6.4 cm.; w.: 2.1 cm. (at shoulders)
Inscription: on back of figure. See: App. E, nr. 41.
Description: kneeling male figure with close-cropped hair holding an offering tray before him.
Condition: excellent condition; slight pitting on surface.
Material notes: black/brown patina on bronze; spotty green patina under arms.
Technical notes: solid cast; one tang present under knees.
PM^{VIII}: none.
Bibliography: Abbott 1915: 52, cat. nr. 817; Roeder 1956: 307, [§ 382, c], 433, [§ 596, d].

109. Striding Donor Holding a Baboon
LP
Brooklyn, Brooklyn Museum of Art, 37.552E
Provenance: Memphis, according to Abbott. Purchased from the New York Historical Society, Sept. 1948.
Dimensions: ht.: 7.8 cm.; w.: 3.6 cm. (at shoulders)
Inscription: none.
Description: striding donor holding a small baboon in his left hand, raised right arm at 90° angle. He wears close-cropped hair and a long, undecorated, shin-length kilt; oblong-shaped face; large eyes; small ears; long nose; small, pursed mouth; rounded chin; long, slender neck; broad shoulders; tipped-in waist; swelling hips; thin limbs; small hands; long feet; kilt has modeled hems rather than incised.
Condition: fair condition; left foot missing; heavily corroded; pitting.
Material notes: bronze.
Technical notes: solid cast; tang present under knees.
PM^{VIII}: none.
Bibliography: unpublished.

110. Kneeling Adorant Before an Ibis
LP -- Dynasty 30
Brooklyn, Brooklyn Museum of Art, 57.165.8
Provenance: unknown; Charles Edwin Wilbours Fund.
Dimensions: adorant not measured.
Inscription: on back pillar. See: App. E, nr. 42.
Description: male figure wearing close-cropped hair, a short, striated kilt and a broad collar kneeling with both arms raised in adoration before a large bronze figure of an ibis.
Condition: excellent condition; complete; smooth surface.
Material notes: bronze.
Technical notes: solid cast; cast with a square-topped back pillar; rectangular base.
PM^{VIII}: 801-720-460
Bibliography: Müller 1989: 5-6, 20, 24-25, abb. 17 a-b.

111. Striding *K3* Priest Carrying a *Hez* Vase on His Left Shoulder
LP
Brussels, Royal Museums of Art and History, E. 2621
Provenance: unknown.
Dimensions: ht.: 8 cm.; w.: 2.2 cm. (right elbow to left shoulder)
Inscription: none.
Description: striding priest, with shaven head and wearing a medium-length, patterned

kilt, carrying a libation vase on his left shoulder; broad shoulders, narrow waist and hips.
Condition: fair condition; smooth, shiny surface; corroded on left shin and vase; missing both feet and right hand.
Material notes: yellow patina overall on light bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

112. Striding *K3* Priest Balancing an Offering Tray on His Head
LP
Brussels, Royal Museums of Art and History, E. 2864
Provenance: purchased near pyramids of Giza, Mission d'Egypte 1909.
Dimensions: ht.: 8.8 cm., 10 cm. oveerall; w.: 4.1 cm. (at elbows)
Inscription: none.
Description: striding *k3* priest balancing an offering tray (2.2 cm. dia. with 5 cakes) on his head. The arms form a *k3* sign. Priest appears to be bald, wearing an undecorated, short kilt worn high on the torso.
Condition: fair condition; smooth, shiny surface; porous, several holes; possibly treated and degenerated; facial features worn.
Material notes: spotty, bright green patina on dark bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

113. Striding *K3* Priest Carrying a Tall Jar on His Left Shoulder (Plate 122)
LP
Brussels, Royal Museums of Art and History, E. 6800
Provenance: found at Tell el-Muqdam in 1884. Ex-Fouquet Collection, acquired in 1894. Ex-Galerie Georges Petit, Paris, in 1922.
Dimensions: ht.: 9.8 cm., 10.6 cm. overall; w.: 2.7 cm. (right elbow to left side of jar)
Inscription: none.
Description: striding priest, left leg advanced, carrying a tall jar (3.2 cm. long, hollowed) on his left shoulder. Priest has close-cropped hair and striated, *shendyt* kilt worn low on the abdomen.
Condition: good condition; smooth, dull surface.
Material notes: medium green patina overall on dark bronze.
Technical notes: solid cast.
PM^{VIII}: 801-739-010
Bibliography: Chassinat 1922: 6, 32, pl. xvii [4]; Galerie Georges Petit 1922: cat. nr. 73, pl. vii (as NK); Hornemann 1951: part ii, pl. 341.

114. Striding Donor Holding a Baboon, with a Scroll Under His Left Arm
LP
Brussels, Royal Museums of Art and History, E. 6824
Provenance: unknown; purchased.
Dimensions: ht.: 5.7 cm.; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: striding donor figure with left leg advanced, carrying a small figure of a

baboon; a long scroll under donor's left arm. The donor appears to be bald and wears a long kilt with a triangular apron; a sash is worn across his left shoulder.
Condition: good condition; right hand missing; corroded on chest, under neck; smooth, shiny surface on kilt.
Material notes: mottled light green and red patina on light bronze.
Technical notes: solid cast; two tangs.
PMVIII: 801-736-080
Bibliography: Hornemann 1951: part ii, pl. 325.

115. Kneeling Donor Presenting Maat
LP
Brussels, Royal Museums of Art and History, E. 8040
Provenance: unknown.
Dimensions: ht.: 5 cm., 6.8 cm. overall; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: kneeling donor figure wearing close-cropped hair and short, striated kilt, presenting a small figure of the goddess, Maat.
Condition: good condition; surface is corroded, smooth, and dull.
Material notes: medium green patina overall on dark bronze.
Technical notes: solid cast; one tang under shins.
PMVIII: none.
Bibliography: unpublished.

116. Group Scene: Supplicant Before Hatmehyt
LP/GR -- Dynasty 26 - Ptolemaic Period
Cairo, The Egyptian Museum, CG 38970 (JE 7111)
Provenance: from Mendes; found by Huber.
Dimensions: figure not measured.
Inscription: on base and pillar. See: App. E, nr. 43.
Description: small male figure kneeling with both hands on the lap before the goddess, *Hatmehyt,* depicted as a seated woman wearing headdress of uraei supporting a fish.
Condition: not examined.
Material notes: bronze.
Technical notes: solid cast.
PMVIII: 801-720-470
Bibliography: Mariette 1864: 108, cat. nr. 78; Daressy 1906: 245-46, pl. xlix; Roeder 1937: 212 [§607, d3b]; Roeder 1956: 233 [§289, b], 506 [§680, a].

117. Kneeling Adorant
LP
Cambridge, The Fitzwilliam Museum, E.3.1885
Provenance: unknown; gift from Prof. Robertson Smith, 1885.
Dimensions: ht.: 4.2 cm.; w.: 1.6 cm. (at shoulders)
Inscription: none.
Description: male figure with bald head, wearing a long, undecorated *shendyt* kilt (with thin belt), kneeling with both arms raised in adoration. Incised on the back is a standing figure of Osiris facing left, before another standing figure (unknown). Adorant has: a knobby skull; ovoid face; full cheeks; incised, convex eyes, 0.3 cm. long (irregularly placed); large, angled ears; straight, long nose; wide mouth; thin lips; rounded chin; thin

neck; medium build; broad shoulders; long torso; low, narrow waist; narrow hips; shallow, oval navel; thin arms and legs; the right hand with palm facing forward is large.
Condition: fair condition; worn features; pitting on the front, with large pits on the abdomen, and chips on the back of the arms. The feet, half of the left forearm and left hand are missing; incised fingers are worn. Only portions of the heels of the feet survive.
Material notes: dark green patina overall on the light bronze; traces of gold gilding on the skin surface.
Technical notes: solid cast.
PMVIII: none.
Bibliography: unpublished.

118. Kneeling Donor with Osiris (Plate 85)
LP
Cambridge, The Fitzwilliam Museum, E.GA.50.1949
Provenance: unknown; bequest of Major R.G. Gayer-Anderson, 1949.
Dimensions: ht.: 8.3 cm.; w.: 3.6 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short, undecorated kilt, carrying a tall figure of Osiris on the left palm. Both arms of the donor figure are bent at the elbows: the left arm crosses the abdomen; the right forearm is raised in adoration, right palm down. The Osiris figure is placed at an angle, with its head tilted to the left. The donor figure has: a round face; large, concave eyes, 1.1 cm long; plastic eyebrows rendered straight across the brow, forming a ridge-line with the nose and thickly modelled cosmetic lines. In addition, it has large, circular, stylized ears; long, crooked nose with drilled nostrils; small, pursed mouth; thin lips; rounded chin; thin neck. The incised hairline runs straight across the brow and slightly curves down at the temples. The figure has: an average build; broad shoulders; slightly modelled chest; high, narrow waist; narrow hips; muscular arms and legs; large hands and feet; incised fingers and toes (splayed).
Condition: fair condition; pitting on the left arm; breaks or cracks on the neck, right upper arm, right hip, and buttocks join; large hole on the right side of the back of the head. The inlays for the eyes are missing.
Material notes: light green patina overall on light bronze. The kilt, hair/skull cap, and Osiris figure appear to have been treated to darken the color of the bronze; traces of gilding on the surface.
Technical notes: hollow cast; core not present; cast with two tangs: the tang under the toes is 2 cm. long; the tang under the knees/shins is broken and is now 0.6 cm. long.
PMVIII: none.
Bibliography: unpublished.

119. Group Scene: Donor Holding a Small Figure of a Baboon Before an Ibis
LP
Cambridge, The Fitzwilliam Museum, E.GA. 4396.1943
Provenance: unknown; gift of Major R.G. Gayer-Anderson, 1943.
Dimensions: ht. of priest: 4.5 cm.; w.: 1.9 cm. (at shoulders)
Inscription: back of the group base. See: App. E, nr. 44.
Description: small kneeling male figure with bald head, wearing a knee-length kilt, holding a small figure of a baboon (probably the god, Thoth) in its large left hand. The right arm is raised forward in adoration with the palm facing outward. Donor figure has: a knobby head; ovoid face; square jaw; large, pronounced forehead; concave, deep-set

eyes, 0.2 cm. in length; large, angled, projecting ears; long nose with a pointed tip; thick neck; no incised hairline; large build; broad chest; high, narrow waist; average-width hips; thin arms and legs; small right hand; large left hand; small feet; incised toes, bent forward but not splayed. Kilt is: undecorated with a wide, striated apron that lies full on the lap; no belt.
Condition: priest figure in fair condition; corroded and dull surface; mottled with a white paste(?); worn mouth, lips and fingers; no missing parts.
Material notes: bronze with rose patina overall.
Technical notes: donor figure is solid cast with one central tang under the shins (now hidden); attached to a rectangualar base, 5.2 cm. x 14.9 cm. x 1.9 cm.; ibis attached to other end of base.
PMVIII: none.
Bibliography: unpublished.

120. Kneeling Priest Pouring a Libation onto an Offering Tray

LP
Chicago, Oriental Institute Museum, 10605
Provenance: unknown; purchased from E. A. Abemayor, Cairo, February 1920.
Dimensions: ht.: 5.5 cm.; w.: 2.1 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with close-cropped hair, wearing a short kilt, pouring a libation with a long narrow situla onto an offering tray (vessel held over tray). The right thumb rests on the vessel. Priest figure has wide, convex eyes, incised eyebrows, large, bulbous nose, full lower lip, incised, crooked mouth, large projecting ears, square chin, two incised lines at neck and knobby head; slightly modeled, flat chest, slight paunch, circular navel.
Condition: good condition, surface is mottled. There is pitting on the knees and the right side of the skull. The left hand and left foot are worn.
Material notes: there is a rose patina on the skull cap and a yellowish patina on the abdomen and lap of the kilt, the top of the tray, he sides of the back of the arms and the top of the right hand. There is a green patina on the situla, under the chin, on the toes and on the soles of the feet. There is red patina on the right finger and right armpit. There are traces of silver gilding inside the ears and at the back of the ears, along the incised eyes, on the edges of the kilt, situla and tray; back of the skull, shoulders, incised belt, buttocks and soles.
Technical notes: solid cast; single tang is broken and reveals a tiny hole at the base.
PMVIII: 801-751-280
Bibliography: Hornemann 1951: part iii, pl. 650.

121. Striding Adorant

LP
Chicago, Oriental Institute Museum, 11385
Provenance: unknown; purchased from P. Kyticas, Cairo, Feb. 14, 1920.
Dimensions: ht.: 8 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: striding male figure with close-cropped hair, wearing a striated *shendyt* kilt, with right hand raised in adoration. The left arm is at the side with the palm facing towards the thigh; the right arm is bent at the elbow, hand raised with the palm out. Priest figure has small, convex, down-turned eyes, plastic eyebrows, pointed nose, small, pursed mouth, narrow chin, large projecting ears, large, knobby skull; slightly modeled chest, a slight paunch and large navel; the spine is indented.

Condition: excellent condition; one large pit at the back of the skull; pitting on the left side of chin; right hand has worn fingers and smooth surface; scratch on right thumb.
Material notes: green patina appears under the base and overall gold gilding on bronze.
Technical notes: solid cast; 2 cm. tang under a 3.1 x 1.5 cm. base (cast as one).
PMVIII: 801-728-200
Bibliography: Hornemann 1951: pt. i, pl. 251; Roeder 1956: 301 [§367, c].

122. Kneeling Priest Pouring a Libation onto an Offering Tray
LP
Chicago, Oriental Institute Museum, 11386
Provenance: unknown; purchased from P. Kyticas, Cairo, Feb. 14, 1920.
Dimensions: ht.: 5.2 cm.; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with broad forehead, pouring a libation from a situla onto an offering tray (vessel held at right side of tray). The priest has a square face, convex eyes, broad nose, straight mouth, full lower lip, square chin; broad shoulders, modeled chest; and wears a broad collar (decorated on front and back with two rows of incised lines and a zigzag pattern fringe), a knee-length sash-kilt with a narrow, striated apron and a large knot or buckle on the belt.
Condition: fair condition; worn surface is worn; some corrosion; deep pit on the top right side of the head.
Material notes: bronze with reddish-brown patina overall; less patina on the back; orangish patina on the front (situla, tray and kilt apron); traces of gold gilding overall.
Technical notes: solid cast; two tangs: the one in the front is 1 cm.; the one in the back is 0.9 cm.
PMVIII: none.
Bibliography: unpublished.

123. Supplicant (Plate 70)
LP
Chicago, Oriental Institute Museum, 17565
Provenance: unknown; gift of Helen Swift Neilson, April 1944.
Dimensions: ht.: 5.5 cm.; w.: 2.4 cm. (at shoulders)
Inscription: traces on back pillar. See: App. E, nr. 45.
Description: male figure kneeling with both arms at the sides of the lap (not set upon thighs), wearing close-cropped hair and a striated, *shendyt* kilt. Figure has a broad square head with a large bulbous skull, square face, large, incised eyes, nose placed off-center above the small mouth, large, projecting ears; full, modeled chest, thick arms, slight navel, splayed toes.
Condition: excellent condition; smooth surface overall. The incised lines are thick.
Material notes: dark-green patina overall. There is red patina on the middle of the back pillar, arms, kilt and lap.
Technical notes: solid cast on a permanent base; square-topped back pillar.
PMVIII: none.
Bibliography: unpublished.

124. Striding Donor Holding a Ram
LP
Chicago, Oriental Institute Museum, 17567

Provenance: unknown; gift of Helen Swift Neilson, April 1944.
Dimensions: ht.: 8.1 cm.; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: striding donor figure with shaven head, wearing a long kilt, holding a small image of a ram. The animal has a long snout and its front legs are curved under its body. Priest figure has a large, knobby skull, oblong face, large, convex eyes, large nose, low, narrow mouth, full lower lip, large ears set low on the skull; small body, average-width limbs.
Condition: good condition; pitting on chest and white dots overall; left hand and both feet are heavily worn; right forearm of the priest is missing.
Material notes: bronze; reddish-brown patina overall with large patches of medium-green patina.
Technical notes: solid cast; cast with a 2.4 x 1 cm. rectangular base.
PM^{VIII}: none.
Bibliography: unpublished.

125. Kneeling Priest Presenting Harpocrates in a Naos
LP
Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N. 140
Provenance: unknown.
Dimensions: ht.: 7.9 cm.; w.: 2.9 cm. (at shoulders)
Inscription: none.
Description: kneeling priest offering a small figure of Harpocrates situated in a naos. Priest has a large build, shaven head, and wears an undecorated, short kilt with curved sides.
Condition: fair condition, complete; surface is corroded, mottled and dull; smooth surface in some areas; facial features worn.
Material notes: light green patina overall on dark bronze.
Technical notes: solid cast; two tangs (under feet and naos)
PM^{VIII}: none.
Bibliography: unpublished.

126. Group Scene: Kneeling Adorant Before a Throne with Two Lions
LP -- Saite Period
Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N. 295
Provenance: "from Leontopolis." (Roeder 1956: 132)
Dimensions: ht.: 7.9 cm., 8.1 cm. overall; w.: 3 cm. (at shoulders)
Inscription: none.
Description: kneeling priest with both arms raised in adoration (left hand lower than right hand), before a god's throne. Priest has shaven head, wearing a smooth *shendyt* kilt.
Condition: fair condition, complete; surface is corroded, flaky, mottled and dull; facial features worn.
Material notes: spotty green and red patina on dark bronze.
Technical notes: hollow cast.
PM^{VIII}: none.
Bibliography: Arndt *et al.* 1896: 75, pl. 213 B; Møgensen 1930: 111, cat nr. A 200, pl. xxxv; Roeder 1956: 132 [§176, f], 306 [§380, a], 363 [§476, b], 422 [§582, d], 506

[§680, b].

127. Kneeling Priest Pouring a Libation (Plate 103)
LP
Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N. 603
Provenance: unknown.
Dimensions: ht.: 5.6 cm.; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure pouring a libation, no tray present, wearing close-cropped hair and an undecorated, short kilt.
Condition: good condition, complete; some corrosion on surface; surface mostly smooth and dull.
Material notes: black patina overall on dark bronze; bright green patina between arms, in navel, on abdomen, neck, between feet, on tang.
Technical notes: solid cast; one tang under shins.
PM^{VIII}: none.
Bibliography: unpublished.

128. Kneeling Donor Presenting a Figure of Horus the Falcon
LP
Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N. 604
Provenance: unknown.
Dimensions: ht.: 6.5 cm., 7.2 cm. overall; w.: 2.4 cm. (at shoulders)
Inscription: none.
Description: kneeling donor with shaven head, wearing a short, striated kilt, offering a figure of Horus the falcon.
Condition: fair condition, complete; some corrosion and pitting on surface; some areas smooth and shiny; facial features worn.
Material notes: traces of green and light brown patina on dark bronze.
Technical notes: solid cast; one tang under base.
PM^{VIII}: none.
Bibliography: unpublished.

129. Striding Donor Holding a Baboon
LP
Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N. 784
Provenance: unknown.
Dimensions: ht.: 5.8 cm.; w.: 1.5 cm. (at shoulders)
Inscription: none.
Description: striding donor figure, wearing close-cropped hair and striated, *shendyt* kilt, holding a small figure of a baboon; cast with own base (1.4 cm. x 1 cm. x .2 cm.)
Condition: fair condition; corroded surface; facial features worn.
Material notes: light green patina overall on light bronze; spotty red patina on head, kilt, baboon.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

130-32. Group Scene: Three Adorants Before Gods (pastiche)
LP
Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N. 1464a-c
Provenance: unknown.
Dimensions: Æ.I.N. 1464a=ht.: 3.4 cm, 3.8 cm. overall; w.: 1.3 cm. (at shoulders)
Æ.I.N. 1464b=ht.: 3.4 cm., 4.3 cm. overall; w.: 1.3 cm. (at shoulders)
Æ.I.N. 1464c=ht.: 3.1 cm., 3.9 cm. overall; w.: 1.1 cm. (at shoulders)
Inscription: none.
Description: Æ.I.N. 1464a=kneeling male figure, hands to sides of lap; upward gaze; shaven head; short, striated kilt.
Æ.I.N. 1464b=kneeling male figure, hands to sides; upward gaze; shaven head; traces of a kilt.
Æ.I.N. 1464c=kneeling male figure, palms on lap; no upward gaze; close-cropped hair; striated, *shendyt* kilt.
Condition: poor condition; corroded, pitting, and dull surface; smooth in areas; facial features worn.
Material notes: black patina overall on light bronze.
Technical notes: solid cast; Æ.I.N. 1464a has traces of one tang under feet.
PMVIII: none.
Bibliography: Zogheb 1912: 32, nr. 354, pl. iv; Møgensen 1930: 189, cat. nr. A 437, pl. lviii; Roeder 1956: 327 [§412, a], 508 [§682, c].

133. Supplicant
LP/GR -- Late Period to Ptolemaic Period
Dijon, Musée des Beaux-Arts, A 192
Provenance: unknown; gift of Comtesse d'Armandy 1936.
Dimensions: ht.: 8.3 cm.
Inscription: on left leg. See: App. E, nr. 46.
Description: male figure with bald head, wearing a short, striated kilt, kneeling with both hands on the lap. Priest figure has: ovoid face; large, projecting ears, broad shoulders, modeled pectorals, bipartite chest; nipped waist, wide hips, large, teardrop navel.
Condition: good condition; complete; facial features slightly worn; mottled surface.
Material notes: bronze.
Technical notes: hollow cast (probably).
PMVIII: 801-745-850
Bibliography: Laurent 1978: 57, VL 95; Laurent and Cauderlier 1985: cat. nr. 42; Laurent and Desti 1997: 46, cat. nr. 35 (text).

134. Striding Adorant
LP -- Late Period
Dijon, Musée des Beaux-Arts, A 244
Provenance: unknown; gift of Comtesse d'Armandy 1936.
Dimensions: ht.: 4.9 cm.
Inscription: none.
Description: male figure with bald head, wearing a short, striated, wrap-around kilt, striding with both hands raised before him. Figure has: round head, broad shoulders, slender waist and hips; average limbs; incised fingers/toes. Kilt wraps from left side.
Condition: fair condition; complete; facial features worn; smooth, shiny surface.
Material notes: bronze; traces of gold leaf in grooves and kilt.
Technical notes: solid cast with thin rectangular base and a single tang.
PMVIII: 801-728-230

Bibliography: Laurent 1978: 57, VL 96; Laurent and Cauderlier 1985: cat. nr. 41; Laurent and Desti 1997: 46, cat. nr. 36.

135. Striding Donor (possibly) (Plate 89)
LP
Essen, Museum Folkwang, KPL 18
Provenance: ex-Folkwang Hagen Collection.
Dimensions: ht.: 19.1 cm.; w.: 5 cm. (at shoulders)
Inscription: none.
Description: striding male figure with shaven head, wearing a *shendyt* kilt worn low on the abdomen; left leg advanced, right arm at side, left arm bent forward as if to hold a naos or deity.
Condition: fair condition; left hand, right forearm and ears missing; surface is corroded, dull and flaky; short abrasion marks overall.
Material notes: spotty red, green, yellow/orange patina on dark bronze.
Technical notes: solid cast(?); possible tang fragment remains.
PM^{VIII}: 801-728-250
Bibliography: With 1919: S. 106, Abb. 12; Müller *et al.* 1961: no. 237, fig.

136. Kneeling Priest (Plate 86)
LP
Florence, Museo Archaeologico, 5693
Provenance: unknown.
Dimensions: ht.: 5.1 cm.; w.: 2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head, wearing a belted, vertically-striated, knee-length kilt, with both arms missing from the elbows. The arms may have been positioned outward or on the lap. Priest figure has: a knobby skull; rectangular face; chubby cheeks; wide, convex eyes; modelled eyebrows; long nose with a bulbous tip; small, pursed mouth; pointed chin; thin neck; large build; broad, flat chest; high, narrow waist; wide hips; flat abdomen; large navel; thin limbs; large feet.
Condition: fair condition; surface is corroded, worn and dull overall; surface is smooth and shiny on the upper chest, shoulders and head. The arms are broken at the elbows.
Material notes: bronze with light green patina on the lap, neck, grooves of the face, under the arms and between the legs. There is red patina on the head.
Technical notes: may be hollow cast; there is an entrance hole under the buttocks, between the feet. The tang, located at the toes, is 0.7 cm. long.
PM^{VIII}: none.
Bibliography: unpublished.

137. Kneeling Priest Holding an Offering Tray
LP
Fribourg, Switzerland, University of Fribourg, Department of Biblical Studies, Inv. no. ÄFig 2001.16
Provenance: unknown; formerly in a private collection in Bern; acquired, Sept. 2001.
Dimensions: ht.: ca. 3.9 cm.; w.: 1.6 cm. (at shoulders)
Inscription: none.
Description: kneeling priest holding a large offering tray with four cakes on it; arms bent at the elbows, palms facing each other. Figure is depicted with a bald head, wearing a short, striated kilt; curved front flap on left side.

Condition: excellent condition; right foot missing; slightly corroded at elbows, under arms; most of surface is smooth and shiny.
Material notes: rose patina overall on light bronze; yellow/green patina in grooves and under arms.
Technical notes: solid cast; one tang, below shins.
PMVIII: none.
Bibliography: Gasser 2001: xvi, abb. 1.

138. Kneeling Adorant
LP-G/R -- Dynasty 30 - Ptolemaic Period
Germany, Private collection, 1990 (ex-G. Memminger Collection)
Provenance: unknown.
Dimensions: ht.: 4.8 cm.; w.: 1.7 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 47.
Description: kneeling male figure wearing close-cropped hair and a striated, *shendyt* kilt, with both arms raised in adoration; large ears, eyes; pointed nose; pursed lips; short neck; modeled pectoral muscles; narrow waist; slight paunch; thin limbs; knee-length, striated kilt with narrow belt.
Condition: fair condition; left hand missing.
Material notes: bronze.
Technical notes: solid cast; cast with thin, rectangular base and wide, round-topped back pillar.
PMVIII: 801-753-690
Bibliography: Pamminger 1990: 33, cat. nr. 11.

139. Striding *K3* Priest With Offering Tray on His Head
TIP - LP -- End of Third Intermediate Period (ca. 700 b.c.)
Germany, Private collection, 1990 (ex-G. Memminger Collection); Christie's in 1977; Summa Galleries, Inc. and Superior Gallery, Beverly Hills, CA, in 1978-79.
Provenance: unknown.
Dimensions: ht.: 9.0 cm.; w.: 3.5 cm. (at elbows)
Inscription: none.
Description: striding male figure, with bald head and wearing a long, striated kilt, carrying an offering tray on its head with several offering cakes piled high on it. The arms form a *k3* sign. Priest figure has: a square face; large ears; narrow eyes; plastic eyebrows; triangular nose; wide mouth; narrow neck; slight build; average-width shoulders; narrow waist; slightly swelling hips; thin limbs; small hands; shin-length kilt with wide belt.
Condition: good condition.
Material notes: bronze.
Technical notes: solid cast; cast with thin, rectangular base.
PMVIII: 801-737-350
Bibliography: *Christie's London*, Nov. 18, 1977, Lot 535; *The Summa Galleries Inc. and Superior Gallery*, Beverly Hills, Dec. 16, 1978-Jan. 31, 1979, Nr. 24; Pamminger 1990: 99, cat. nr. 63 (as TIP).

140. Kneeling Adorant
LP
Hamm, Westfalen, Gustav-Lübcke Museum, Inv. no. 1951
Provenance: unknown.

Dimensions: ht.: 2.7 cm., 3.4 cm. overall; w.: 1.2 cm. (at shoulders)
Inscription: none.
Description: kneeling priest figure with hands facing palms down, placed at sides of lap; depicted bald and wearing an undecorated, short kilt.
Condition: poor condition; heavily corroded; facial features worn; head has been flattened, damaged.
Material notes: green patina (on head, lap, back) on dark bronze.
Technical notes: solid cast; one tang.
PM^{VIII}: none.
Bibliography: Riederer 1988: 9, nr. 151.

141. Upper Half of a Kneeling Priest

LP
Hamm, Westfalen, Gustav-Lübcke Museum, Inv. no. 1967
Provenance: unknown.
Dimensions: ht.: 4 cm.; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: bronze fragment of the upper portion of a male figure with arms bent forward at elbows, probably an adorant figure. The angle of the arms to the back pillar suggests that this piece was kneeling.
Condition: fair condition; bottom half of figure and both hands are missing; overall surface is corroded and dull; flaking on the front; facial features worn.
Material notes: spotty light and medium green patina overall on dark bronze; white paste along back of left arm.
Technical notes: solid cast; round-topped back pillar.
PM^{VIII}: none.
Bibliography: unpublished.

142. Supplicant

LP
Hannover, Kestner-Museum, Inv. no. 2530
Provenance: unknown.
Dimensions: ht.: 5.1 cm.; w.: 2 cm. (at shoulders)
Inscription: none.
Description: kneeling priest with both hands faced palms down on his lap. He is fashioned with a bald head and wearing an undecorated, short kilt.
Condition: good condition; smooth, dull surface; corroded around ears, grooves of arms; slight pitting; abrasions on right side of torso.
Material notes: traces of green patina (right elbow, right knee) on light bronze; spotty red patina on kilt, hands, back and feet; white paste in grooves of arm pits, back of arms.
Technical notes: solid cast; one tang under shins (broken off); possible entrance hole between feet under buttocks.
PM^{VIII}: none.
Bibliography: Roeder 1956: 306 [§380, d]; Riederer 1983: 6, nr. 5.

143. Kneeling Adorant (Plate 74)

LP
Hannover, Kestner-Museum, Inv. no. 2531
Provenance: unknown.
Dimensions: ht.: 6.3 cm.; w.: 2.5 cm. (at shoulders)

Inscription: none.
Description: kneeling male figure with both arms raised in adoration; wearing a short, curled wig and a striated, medium-length kilt; full cheeks, large eyes; large build.
Condition: fair condition; both hands missing; surface is corroded, mottled and dull.
Material notes: brown patina on light bronze; bright green patina on head, chest, kilt, and back of neck; white paste (possibly) in navel.
Technical notes: solid cast; one tang under shins.
PMVIII: none.
Bibliography: Roeder 1956: 306 [§380, d]; Riederer 1983: 8, nr. 84.

144. Standing Donor Carrying a Baboon (Plate 90)
LP
Hannover, Kestner-Museum, Inv. no. 1935.200.557
Provenance: unknown; formerly F.W. von Bissing Collection, B. 206.
Dimensions: ht.: 6.9 cm.; w.: 2.1 cm. (at shoulders)
Inscription: none.
Description: standing donor figure wearing a long, V-necked gown, holding a baboon (Thoth). The donor's right arm was probably raised in adoration.
Condition: fair condition; right arm missing; figure mended at shins; corroded, dull surface.
Material notes: medium green patina on light bronze, especially on lower body; black patina on head; brown patina on torso and feet.
Technical notes: solid cast; one tang below feet.
PMVIII: none.
Bibliography: Roeder 1956: 318 [§401, a], Abb. 411; Riederer 1983: 6, nr. 3.

145. Kneeling Priest Holding a Pot Sideways and a Scroll Under His Left Arm (Plate 96)
LP
Hannover, Kestner-Museum, Inv. no. 1935.200.728
Provenance: unknown; formerly F.W. von Bissing Collection, B. 54.
Dimensions: ht.: 6 cm.; w.: 2.3 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with a papyrus roll under its left arm, holding a large jar (2 cm. dia.) sideways on its lap. The figure wears close-cropped hair and a short, striated kilt.
Condition: good condition; corroded and dull surface.
Material notes: black patina overall on dark bronze.
Technical notes: solid cast; one tang under shins.
PMVIII:: 801-753-540
Bibliography: Hornemann 1951: part iii, pl. 646; Hickmann 1956: 78, Taf. v [1, right]; Roeder 1956: 307 [§383, c], 462 [§629, a], 483 [§653, c], 504 [§676, 1st e], Abb. 389; Riederer 1983: 8, nr. 96.

146. Kneeling Adorant (Plate 75)
LP
Hannover, Kestner-Museum, Inv. no. 1935.200.730
Provenance: unknown; formerly F.W. von Bissing Collection, B. 298.
Dimensions: ht.: 6.9 cm., 7.3 cm. overall; w.: 2.8 cm. (at shoulders)

Inscription: on back pillar. See: App. E, nr. 48.
Description: kneeling priest figure with both arms raised in adoration. He wears a short kilt, long wig (parted in the middle with wavy curls) and lotus necklace. Cast with a square-topped back pillar and a rectangular base (4 cm. x 1.6 cm. x 0.3 cm.).
Condition: good condition; left arm missing; corroded and dull surface.
Material notes: spotty light green patina (grooves of face, hair, right hand, lap, feet, base, inscription) on dark bronze; white paste in incised lines.
Technical notes: hollow cast; bridge under knees; square topped back pillar; entrance hole below knees.
PM^{VIII}: none.
Bibliography: Riederer 1983: 8, nr. 95.

147. Striding *K3* Priest With an Offering Tray on His Head
LP
Hannover, Kestner-Museum, Inv. no. 1978.9
Provenance: unknown.
Dimensions: ht.: 6.5 cm.; w.: 4.2 cm. (at elbows)
Inscription: on top of tray. See: App. E, nr. 49.
Description: striding male figure balancing an offering tray on the top of the head. The arms form a *k3* sign. The figure has a shaven head and wears a short, striated kilt. The tray is 2.2 cm. dia. and slightly concave at the top.
Condition: good condition; legs from knees to feet are missing; smooth, shiny, mottled surface.
Material notes: reddish-brown patina overall on light bronze; spotty green patina; black stone inlay for pupils; gold inlay for eyes, traces on broad collar.
Technical notes: solid cast.
PM^{VIII}: 801-737-200
Bibliography: Munro 1982: 126 [23] (as TIP).

148. Striding *K3* Priest Carrying a *Hez* Vase on His Left Shoulder and a Censer(?) in His Right Hand
LP
Hildesheim, Pelizaeus-Museum, Inv. no. 52
Provenance: unknown.
Dimensions: ht.: 7.1 cm., 7.9 cm. overall.
Inscription: none.
Description: striding male figure, wearing close-cropped hair, a short kilt and loop-top sandals, carrying a large libation vase on the left shoulder and an incense burner in the right hand. The vase is 0.4 cm. dia. and not hollowed.
Condition: good condition; surface is smooth, dull; slightly corroded on left shoulder, under right arm and legs; pitting on back, under left arm, and back of left side of head.
Material notes: yellow patina overall on light bronze; light green patina on shoulders and tangs; brown patina on head, top of vase, left foot and tang.
Technical notes: solid cast; two tangs (right foot = 0.7 cm.; left foot = 0.65 cm.).
PM^{VIII}: 801-739-020
Bibliography: Roeder 1933b: 257, abb. 24; Roeder 1937: 40 [§170-71], Taf. 27, c-d, Abb. 102-03, 103a; Hornemann 1951: part ii, pl. 317; Roeder 1956: 303 [§372, c], 481 [§650, b].

149. Hand Presenting Three Gods on a Daïs
LP
Hildesheim, Pelizaeus-Museum, Inv. no. 56
Provenance: unknown.
Dimensions: ht.: 7 cm., 7.4 cm. overall; w.: 2.6 cm. (sides of hand)
Inscription: none.
Description: left hand of a priest or royal figure, holding an oval base; fragment. Attached on top of base are solid cast figures of Ra-Horakhty, Osiris and Amun.
Condition: good condition; rest of figure missing.
Material notes: medium green and brown patina on light bronze; gold leaf overall on gods; silver leaf on thumb nail of hand.
Technical notes: hollow cast; wax core present.
PMVIII: none.
Bibliography: Roeder 1937: 27-8 [§117-18] (bib.), 110 [§387, f], 111 [§391, a], 112 [§396, b], 224 [§624], 246 [§672], 248 [§674, d1], Taf. 15 g, h; Roeder 1956: 170 [§218, a], 214 [§255, b], 214-15 [§256, c,e], 215 [§257, f], 489 [§663, a].

150. Striding Donor Holding a Baboon
LP
Hildesheim, Pelizaeus-Museum, Inv. no. 68
Provenance: unknown.
Dimensions: ht.: 7 cm., 8.3 cm. overall; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: striding donor figure with left leg advanced, carrying a baboon in its left hand; right hand was probably raised in adoration. Figure has a shaven head and wears a long, wrap-around kilt with a triangular apron.
Condition: fair condition; right forearm missing; surface is corroded and dull; some flaking, pitting on back of head and gown; facial features worn. Probably mended at feet (near both ankles).
Material notes: brown patina overall on dark bronze; black patina on head; bright green patina on chest, lap and spots on back.
Technical notes: solid cast; two tangs (right foot = 1.3 cm.; left foot = 1.2 cm.).
PMVIII: 801-736-150
Bibliography: Roeder 1937: 40 [§168-69], Taf. 27 a-b; Roeder 1956: 301, [§369, c], 371 [§488, b]; Riederer 1984: 7, nr. 74.

151. Striding *K3* Priest Carrying an Oblong Vase on His Left Shoulder
LP
Hildesheim, Pelizaeus-Museum, Inv. no. 88
Provenance: unknown.
Dimensions: ht.: 8.3 cm., 10.2 cm. overall; w.: 3.8 cm. (right shoulder to left elbow)
Inscription: none.
Description: striding male figure with shaven head wearing a long wrap-around kilt, upper hem just below the breast line. The figure carries a tall, pointed vase with an incised line around the rim.
Condition: excellent condition; right arm missing; smooth and shiny surface; slight pitting overall. Cast on a rectangular base (3.5 cm. x 1.7 cm. x .3 cm).
Material notes: yellow patina overall on light bronze; light green patina on back of neck.
Technical notes: solid cast; one tang under base (1.9 cm long).
PMVIII: 801-739-022
Bibliography: Roeder 1933b: 257, abb. 25; Roeder 1937: 40-1, [§170, §172], Taf. 27e,

Abb. 104; Hornemann 1951: part ii, pl. 318; Roeder 1956: 303 [§372, c], 481 [§650, b]; Riederer 1984: 7, nr. 78.

152. Kneeling Priest Holding a Single *N w* Jar on His Lap
LP
Hildesheim, Pelizaeus-Museum, Inv. no. 89
Provenance: unknown.
Dimensions: ht.: 4.8 cm., 5 cm. overall; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short, undecorated kilt, holding a *nw* jar on the lap. Figure has: a square face; 0.2 cm. convex eyes; small, projecting ears; long nose; square chin; narrow neck; incised hairline across the forehead; large build, bipartite chest; high, narrow waist; narrow hips; thin limbs and a slight paunch, no navel; toes bent inward.
Condition: fair condition, complete; corroded and pitting overall; dull surface; worn facial features and hands.
Material notes: orange patina (head, left shoulder, left arm, lap, *nw* jar, back, toes, shins) on dark bronze.
Technical notes: solid cast; one tang under shins (broken).
PMVIII: 801-752-520
Bibliography: Roeder 1937: 41 [§173-74], Taf. 27, f-g; Hornemann 1951: part iii, pl. 565; Roeder 1956: 307 [§383, a].

153. Kneeling Adorant (Plate 73)
LP -- Dynasty 26
Kansas City, MO, Nelson-Atkins Museum of Art, Inv. no. 48-26
Provenance: unknown.
Dimensions: ht.: 11.7 cm.
Inscription: on back; illegible.
Description: kneeling male figure with shaven head, wearing a short, striated kilt with a rectangular apron and narrow belt, with both arms raised in adoration. Adorant has: an ovoid face; incised facial features; large, projecting ears; aquiline nose, deep nostrils; full lips; short neck; average-width chest, plastic nipples; narrow waist; shallow, circular navel; slender limbs; modeled fingers and toes; short kilt, curved at sides (vertically striated); long, rectangular apron (horizontally striated); pierced ear holes.
Condition: good condition; smooth, dull surface; some flaking on chest; earrings missing.
Material notes: bronze.
Technical notes: hollow cast (probably); cast with two tangs (under knees, under feet); supporting bridge from right hip to right elbow.
PMVIII: 801-753-545
Bibliography: Ward and Fidler 1993: 114 (fig. on lower right).

154. Kneeling Donor Holding a Naos of Neith (Plate 82)
LP -- Dynasty 26 (Saite Period)
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. AB. 34 (E.XVIII. 330)
Provenance: unknown.
Dimensions: ht.: 11.4 cm., 13.5 cm. overall; w.: 4 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 50.
Description: kneeling male figure holding a naos with Neith inside. The donor is depicted with close-cropped hair and wearing a striated, medium-length kilt; ovoid face, high cheek

bones; large build.
Condition: fair condition, complete; surface is corroded, mottled and dull; shiny in areas; hole (1.7 cm x 1.1 cm.) on left side of back.
Material notes: brown patina on light bronze.
Technical notes: hollow cast, sand core; one tang at ankles; round-topped back pillar; entrance hole (possibly) under the knees.
PMVIII: 801-748-800
Bibliography: Leemans 1842-1905: vol. II, 3-4, cat. nr. D.24, pl. iv; Boeser 1905-32: vol. XII, 2, cat. nr. 13, pl. iii; Hornemann 1951: part iii, pl. 608; Roeder 1956: 216 [§258, g], 222 [§267], 304 [§376, a], 427 [§585, a], 503 [§676, c].

155. Standing Priest Presenting an Unknown Object
LP
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. AB. 38
Provenance: unknown.
Dimensions: ht.: 8.25 cm., 9.5 cm. overall; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: standing male figure with shaven head, wearing a tight-fitting gown, presenting an unknown object; large egg-shaped head; 0.2 cm. dia. perforation hole in palms.
Condition: fair condition; surface is worn, smooth and dull.
Material notes: gold patina overall on light bronze.
Technical notes: solid cast; one tang, under feet (1.3 cm. long).
PMVIII: 801-728-350
Bibliography: Leemans 1842-1905: vol. II, cat. nr. D.25, pl. iv; Boeser 1905-32: vol. XII, 2, cat. nr. 14; Boeser 1907: 153, cat. nr. 332.

156. Kneeling Adorant
LP
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. AB. 39a (E.XVIII. 333)

Provenance: unknown.
Dimensions: ht.: 6.2 cm.; w.: 2.4 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with both arms raised in adoration, wearing close-cropped hair and a striated *shendyt* kilt. rectangular face, drill holes at corners of mouth; toes incised on both sides.
Condition: excellent condition, complete; smooth and shiny surface.
Material notes: yellow patina on light bronze.
Technical notes: solid cast; two tangs (under ankles).
PMVIII: 801-753-550
Bibliography: Leemans 1842-1905: vol. II, 4, cat. nr. D.27, pl. iv; Boeser 1905-32: vol. XII, 2, cat. nr. 17, Taf. iii; Boeser 1907: 153, cat. nr. 332; Roeder 1956: 306 [§380, d].

157. Kneeling Adorant
LP
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. AB. 39b
Provenance: unknown.
Dimensions: ht.: 4.3 cm., 6 cm. overall; w.: 1.7 cm. (at shoulders)
Inscription: none.

Description: male figure with close-cropped hair, wearing an undecorated *shendyt* kilt, kneeling with both arms raised in adoration; cast with square-topped back pillar and a rectangular base (2.9 cm. x 1.1 cm. x 0.3 cm.).
Condition: fair condition; both hands missing; smooth, dull surface.
Material notes: yellow-green patina overall on light bronze; brown patina on abdomen and lower legs.
Technical notes: solid cast; one tang (1.2 cm. long).
PM^{VIII}: none.
Bibliography: Leemans 1842-1905: vol. II, cat. nr. D.28, pl. iv.

158. Standing Priest Holding a Papyrus Roll in His Left Hand
LP
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. AB. 44
Provenance: unknown.
Dimensions: ht.: 9.9 cm., 10.2 cm. overall; w.: 2.7 cm. (at shoulders)
Inscription: none.
Description: standing male figure, wearing close-cropped hair, a long striated kilt and broad collar, holding a papyrus roll in the left hand.
Condition: poor condition; surface is corroded, dull and porous; large holes and several cracks throughout body.
Material notes: medium green patina overall on light bronze; brown patina on feet and base.
Technical notes: solid cast.
PM^{VIII}: 801-728-352
Bibliography: Leemans 1842-1905: vol. II, 3, cat. nr. D.23, pl. iv; Boeser 1905-32: vol. XII, 2, nr. 19.

159. Supplicant
LP
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. C.I. 163 (E.XVIII. 335)
Provenance: unknown.
Dimensions: ht.: 6.5 cm.
Inscription: none.
Description: kneeling male figure, wearing close-cropped hair and an undecorated *shendyt* kilt, with both palms face-down at the sides of the lap; close-set eyes; knobby head; large build.
Condition: fair condition; smooth, dull surface; facial features worn.
Material notes: brown patina overall on dark bronze.
Technical notes: solid cast; one tang (under shins).
PM^{VIII}: none.
Bibliography: unpublished.

160. Supplicant
LP -- Dynasty 26 (Saite Period)
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. F. 1931/5.29
Provenance: unknown.
Dimensions: ht.: 4.6 cm., 6.3 cm. overall; w.: 2 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 51.
Description: kneeling male figure, wearing close-cropped hair and an undecorated, short

kilt, with both hands (palms facing down) on the lap; cast with a square-topped back pillar and a single tang below shins; round head; wide eyes; ears irregularly placed; large build.
Condition: good condition, complete.
Material notes: yellow-brown patina overall on light bronze.
Technical notes: solid cast; one tang under shins; square topped back pillar.
PM^{VII}: none.
Bibliography: unpublished.

161. Supplicant (Plate 69)
LP
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. F. 1934/11.76
Provenance: unknown.
Dimensions: ht.: 2.8 cm, 3 cm. overall; w.: 1.3 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a short kilt, depicted with palms down on the lap.
Condition: fair condition; smooth and dull surface; head, face, right arm, lower body corroded; face extremely worn; missing right ear; large build.
Material notes: light green patina (in grooves on lap, right shoulder, top of back of head, at back of feet) on dark bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

162. Kneeling Priest Holding an Offering Tray (Plate 99)
LP -- Dynasty 26 (Saite Period)
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. F. 1951/10.3
Provenance: unknown.
Dimensions: ht.: 4.3 cm., ca. 4.9 cm. overall; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a short, striated kilt, holding an offering tray; tray is fashioned with three partitions on upper surface.
Condition: good condition, complete; smooth and dull surface; corroded on forehead, right arm and back of kilt.
Material notes: yellow patina on light bronze; medium green patina in grooves.
Technical notes: solid cast; two tangs, one under knees, one under feet.
PM^{VIII}: none.
Bibliography: unpublished.

163. Kneeling Priest Offering a Globular Vase
LP
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. F. 1951/10.4
Provenance: unknown.
Dimensions: ht.: 4.2 cm., 5 cm. overall; w.: 1.6 cm. (at shoulders)
Inscription: none.
Description: kneeling figure, wearing close-cropped hair and a striated, medium-length kilt, holding a globular vase (thin rim, .4 cm. dia.); vase is hollowed out slightly in center.
Condition: fair condition; smooth, dull surface; badly corroded and porous on back; pitting on sternum.
Material notes: brown patina overall on light bronze; light green patina on back of right

arm.
Technical notes: solid cast; one tang (under ankles).
PM^{VIII}: none.
Bibliography: unpublished.

164. Kneeling Priest (Lower arms missing)
LP -- Dynasty 26 (Saite Period)
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. F. 1951/10.5
Provenance: unknown.
Dimensions: ht.: 5.5 cm.; w.: 2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a striated *shendyt* kilt.
Condition: poor condition; arms broken/missing from elbows to hands; corroded, dull surface; slight pitting on back; crack on back of head; small hole at the center back; worn facial features.
Material notes: brown patina overall on dark bronze; medium green patina under armpits; light green patina between back of feet.
Technical notes: solid cast; one tang (under toes).
PM^{VIII}: none.
Bibliography: unpublished.

165. Striding Donor Carrying a Baboon
LP
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. F. 1952/9.4
Provenance: unknown.
Dimensions: ht.: 6.7 cm., 7.5 cm. overall; w.: 2 cm. (at shoulders)
Inscription: none.
Description: striding donor figure carrying a baboon in the left hand; left leg advanced, right arm missing (probably originally raised); priest figure has a shaven head and wears a long kilt with a triangular apron that has an incised pattern; tunic top covering left shoulder only (diagonally incised lines across chest).
Condition: fair condition, right arm missing; smooth, dull surface; corroded on left arm and chest; abrasion on back of right wrist.
Material notes: medium green patina overall on light bronze; rose patina between baboon's legs.
Technical notes: solid cast; two tangs under feet (right foot = 0.7 cm; left foot = 0.4 cm.).
PM^{VIII}: none.
Bibliography: unpublished.

166. Group Scene: Supplicant before Isis and Harpocrates Enthroned
LP -- Dynasty 26 (Saite Period)
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. L.VI. 66 (E.XVIII. 51)
Provenance: unknown.
Dimensions: ht.: 2.6 cm.; w.: 1.2 cm. (at shoulders)
Inscription: on base. See: App. E, nr. 52.
Description: kneeling male figure, with clean-shave head and wearing a short kilt, depicted with hands at the sides of the lap, palms down; cast with a round-topped back pillar; part of a group scene and attached to a bronze base.
Condition: fair condition, complete; surface is smooth, worn and dull; facial features, dress worn.
Material notes: black patina overall on light bronze.

Technical notes: solid cast.
PMVIII: none.
Bibliography: Cat. Leemans A 672; Hornemann 1951: iv, pl. 1142; Roeder 1956: 132 [§176, d, e], 305 [§378, c], 369 [§483, c], [§546, c], 422-23 [§582, b, f], 506 [§680, b], abb. 634, taf. 87 d-e.

167. Kneeling Priest Presenting an Offering
LP
London, The British Museum, EA 2282
Provenance: unknown; ex-Burton Collection. Purchased from Sotheby's & Co. Collected by James Burton. Acquired in 1837.
Dimensions: ht.: 8.5 cm., 11.8 cm. overall; w.: 3.3 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with close-cropped hair, wearing a short kilt and an incised broad collar. Both arms are bent at the elbows: the left hand is positioned palm up and appears to have held an offering tray; the right hand is fisted and appears to have held a libation vase. Priest figure has: a square face; plastic eyebrows, raised in the center, giving the figure a worried expression; rounded chin; average build; broad chest; narrow waist and hips. The short kilt is a striated, *shendyt* kilt with a thin belt. The striations run vertically downward with horizontal lines on the front flap. The broad collar is indicated by three incised lines and vertical rows of small incised lines to represent dangling beads.
Condition: fair condition; smooth and shiny surface with some corrosion on the chest; chip in the middle of the chest, slightly below the pectorals; part of the right foot is missing, as well as the objects that he once held.
Material notes: medium green patina overall on the dark bronze; spotty red patina in some areas.
Technical notes: solid cast; cast with a rectangular base, 4.2 cm. x 2.1 cm. x 1 cm., damaged at the back; one central tang under base, 2 cm. long.
PMVIII: none.
Bibliography: unpublished.

168. Kneeling Adorant
LP
London, The British Museum, EA 2284
Provenance: unknown; ex-Anastasi Collection. Purchased from Giovanni Anastasi. Acquired in 1839.
Dimensions: ht.: 7.4 cm., 9.1 cm. overall; w.: 3 cm. (at shoulders)
Inscription: none.
Description: male figure wearing close-cropped hair and a striated, *shendyt* kilt, kneeling with both arms raised in adoration. The arms are bent at the elbows; the hands are missing. Priest figure has: an oblong face; plastic, narrow eyebrows; long, narrow nose; small, pursed mouth that appears to be smiling, thin lips; pointed chin; incised hairline (curved at the temples) across the brow; average build; broad, flat chest; narrow waist and hips; slight paunch; navel is a slightly long indentation; toes bent and splayed. Kilt has: diagonal striations along the front and horizontal striations on the flap; back striations are vertical; narrow belt decorated with narrow vertical incisions.
Condition: fair condition; corroded, dull surface; small pit on the left side of neck; the hands are missing.
Material notes: red and green patina on light bronze; red patina on the left knee, the forehead, and the right side of the chest; green patina on the torso, lap, back, and behind the neck; white paste present between the arms and torso, and behind the feet.

Technical notes: solid-cast; one 1.8 cm. tang below the shins.
PM VIII: none.
Bibliography: unpublished.

169. Kneeling Adorant
LP
London, The British Museum, AES 2285
Provenance: unknown; ex-Townley Collection. Collected by Charles Townley.
Dimensions: ht.: 5.2 cm.; w.: 1.4 cm.
Inscription: none.
Description: male figure with bald head, wearing a long, striated, *shendyt* kilt with a thin belt, kneeling with both arms raised in adoration. Adorant has: a round face; full cheeks; small ears; short nose; pointed chin; thick neck; average build; slender, tripartite chest; high, narrow waist; narrow hips; slight paunch; punctate navel; thin arms and legs; large feet; slightly bent, incised toes. Kilt has vertical striations throughout, even on the apron.
Condition: fair condition; surface is corroded, mottled, and shiny in some areas; eyebrows, mouth and lips are very worn. The left arm is missing from the upper arm and the right arm is broken off at the elbow.
Material notes: medium-green, spotty patina on light bronze; white paste present on the top of the toes.
Technical notes: solid cast; cast with a rectangular base, 2.4 cm. x 1.3 cm. x 1 cm.; square-topped back pillar; trace of one tang underneath the base; no entrance hole. There is a modern hole drilled through where the tang used to be.
PM VIII: none.
Bibliography: unpublished.

170. Kneeling Priest Pouring a Libation (Plate 102)
LP
London, The British Museum, EA 2286
Provenance: unknown.
Dimensions: ht.: 6 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head, wearing a knee-length, striated, *shendyt* kilt, holding an offering tray at the knees and pouring a libation over it. Priest figure has: a rectangular face; natural brows; average-length nose with a broad tip; square chin; thick neck; large build; slightly modelled, broad chest; high waist; average-width hips; slight paunch; punctate navel; thin arms and average-width legs; long, narrow hands.
Condition: fair condition; surface is heavily pitted, dull and corroded; ears, mouth, lips and fingers/toes are worn; left forearm missing. There is a modern drill hole where the tang used to be.
Material notes: dark green patina overall on light bronze. There is white paste present on the shins, feet, chest and under the neck; paste is probably modern.
Technical notes: solid cast; round-topped back pillar.
PM VIII: none.
Bibliography: unpublished.

171. Striding Donor Holding a Naos with a Figure of Osiris (Plate 87)
LP
London, The British Museum, EA 17055
Provenance: unknown; purchased from Reverend Greville J. Chester. Acquired in 1886.
Dimensions: ht.: 9 cm.; w.: 2.8 cm.
Inscription: none.
Description: striding naophorous male figure with bald head, wearing a long, smooth kilt with a triangular apron doubling as a naos that contains the figure of the god, Osiris. Donor figure has: a stocky head; ovoid face; small, convex eyes; natural brows; small (worn) ears; short nose with a broad tip; small, pursed mouth; thick lower lip; pointed chin; large build; broad, flat chest; low waist; punctate navel; wide hips; thin arms; small hands; incised fingers.
Condition: fair condition; overall surface is corroded with heavy pitting, especially on the head; surface of the body is smooth and shiny. The feet are missing and two fragments were repaired; the head was mended and reattached.
Material notes: medium green patina overall on light bronze.
Technical notes: solid cast; no tangs.
PMVIII: none.
Bibliography: unpublished.

172. Group Scene: Kneeling Adorant Before Wepwawet and Two Uraei
LP or G/R -- Late Period or Ptolemaic Period
London, The British Museum, EA 22928
Provenance: unknown; purchased from Raymond G B Sabatier, in 1890.
Dimensions: ht. of priest: 3.6 cm.; w.: 1.4 cm. (at shoulders)
Inscription: on right side of base; illegible. See: App. E, nr. 53.
Description: male figure with bald head, wearing an undecorated, knee-length kilt and wide belt, kneeling before bronze figures of the jackal god, Wepwawet, and two uraei or serpents at the god's sides. The adorant's arms are raised, the palms face outward, and the feet dangle over the backside of the base. Priest figure has: an ovoid face; knobby head; incised eyebrows; small nose; pointed chin; large build; broad chest; high waist; wide hips; thin limbs; long feet.
Condition: priest figure: fair condition; surface heavily worn and pitting overall.
Material notes: priest figure: black patina overall.
Technical notes: priest figure: solid cast; cast as one with the entire group; crude workmanship on the inside left portion of the chest and left arm. The dimensions of the rectangular base are: 10.9 cm. x 3 cm. x 0.8 cm.; there are two tangs beneath the base. The dimensions of the entire group scene are: 11.80 cm. x 3.22 cm. x 11.62 cm.
PMVIII: 801-720-520
Bibliography: Roeder 1937: 212 [§607, d5]; Hornemann 1951: part vi, pl. 1469; Roeder 1956: 306 [§380, a], 342 [§439, b], 390 [§522, a], 509 [§684, b], Abb. 783.

173. Kneeling Priest Offering Two Conical Cups
LP
London, The British Museum, EA 27360
Provenance: unknown; acquired in 1896.
Dimensions: ht.: 7.7 cm., 8.5 cm. overall; w.: 3.67 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a knee-length kilt, holding two conical-shaped, open-form cups: the left cup is worn. Priest figure has: a round face; full cheeks; large, convex eyes; natural eyebrows; large, irregularly-shaped

ears (angled and projecting); broad nose; wide mouth; thin lower lip; thick upper lip; broad chin; thick neck; incised hairline curved at the temples; large build; broad chest; high, wide waist; wide hips; fleshy abdomen, no navel. The undecorated kit, worn high on the torso, may have a fold at the waist, but no belt.
Condition: good condition; overall surface is mottled and dull; slight pitting on the right elbow; large chip on the left side of the skull; slight chip on the right knee. The second tang below the knees is missing.
Material notes: medium green patina overall on light bronze; spots of white paste appear on the left cheek, right knee, and right shoulder.
Technical notes: solid cast; cast with two tangs: remaining tang under toes is 0.8 cm. in length. The back of the figure is flat, which may mean that it was not supposed to be seen from the back.
PM^{VIII}: none.
Bibliography: unpublished.

174. Supplicant
LP
London, The British Museum, EA 27361
Provenance: unknown.
Dimensions: ht.: 6.3 cm., 7.8 cm overall; w.: 2.6 cm. (at shoulders)
Inscription: none.
Description: male figure with bald head, wearing a short, striated *shendyt* kilt, kneeling with both palms on the lap. Priest figure has: an ovoid face; knobby skull; convex eyes, incised wrinkles under the eyes; natural, long eyebrows; large, projecting ears; long, narrow nose; small, pursed mouth; thick lips; pointed chin; thick neck; large build; broad, tripartite chest; high, narrow waist; narrow hips; slight paunch; large, punctate navel; slender limbs; large hands and feet; incised fingers and toes; toes are splayed. Striations run diagonally on the kilt and horizontally on the front flap; the belt is incised with three lines.
Condition: excellent condition; smooth and shiny surface.
Material notes: dark bronze with dark red patina solely on the chest (slightly) and buttocks.
Technical notes: solid cast; one tang below the shins, 1.5 cm. in length.
PM^{VIII}: none.
Bibliography: unpublished.

175. Kneeling Priest Holding Two *N w* Jars
LP
London, The British Museum, EA 32771
Provenance: unknown; purchased from P Albert, in 1866.
Dimensions: ht.: 3.5 cm., 4.1 cm. overall; w.: 1.4 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head, wearing a knee-length sash kilt, holding a globular *nw* jar in each hand at two different levels. Priest figure has: an ovoid face; knobby skull; convex eyes; natural brows; large ears placed at an angle; short, narrow nose; small, pursed mouth; thin lips; pointed chin; large build; broad, flat chest; high, narrow waist; narrow hips; large, punctate navel; slender limbs. Kilt is decorated with vertical striations; triangular apron curves under the knees; thin belt has a central boss.
Condition: fair condition; smooth and shiny surface; crack along the right side of the skull. Material notes: medium green patina overall on light bronze.
Technical notes: solid cast; two tangs: one under knees and one under feet, 0.6 cm. long.

PM^VIII: none.
Bibliography: unpublished.

176. Striding *K3* Priest with an Offering Tray on His Head

LP -- Dynasty 30-31 (possibly Ptolemaic Period)
London, The British Museum, EA 46670
Provenance: unknown; purchased from Maurice Nahman, in 1907.
Dimensions: ht.: 10.3 cm., 11.9 cm. overall; w.: 5.1 cm. (at elbows)
Inscription: none.
Description: striding male figure wearing close-cropped hair and a long kilt, carrying a large offering tray (3.5 cm. dia.;with fourteen cakes) on its large head. The arms form a *k3* sign. The figure has: a rectangular face; irregularly placed features; convex eyes, 0.3 cm. in length; natural brows; large, angled, projecting ears; long nose with a broad tip; straight, wide mouth; thick lips; square chin; thick neck; hairline is straight across the forehead, comes to points at the temples, curves downward at the sides, and loops behind the ears; slim build; slender, flat chest; high, narrow waist; narrow hips; very slight paunch, shallow teardrop navel; thin arms/small hands (incised fingers); thick legs/large feet (incised toes). The striated, belted kilt is worn low on the hips.
Condition: poor condition, though complete; heavily pitted and corroded surface; worn toes.
Material notes: bronze with light green patina on the head, ears, shoulders, back, tray, and top of the base. There is white paste on the feet and in the pits on the kilt.
Technical notes: solid cast; cast with rectangular base, 3.9 cm. x 2 cm. x 0.4 cm.; one tang located under base, 1.2 cm. in length.
PM^VIII: none.
Bibliography: unpublished.

177. Striding Priest Offering Maat

LP
London, The British Museum, EA 54004
Provenance: unknown; purchased from Panayotis Kyticas, in 1915.
Dimensions: ht.: 9.4 cm., 11.2 cm. overall; w.: 2.22 cm. (at shoulders)
Inscription: none.
Description: striding male figure wearing close-cropped hair and a long, undecorated kilt (worn low on the hips), offering a small figure of the goddess, Maat. The arms converge before him, palms face up, supporting the image of the goddess. Priest figure has: an ovoid face; convex eyes, 0.3 cm. in length; natural brows; large, projecting ears; broad nose; small, pursed mouth; pointed chin; thin neck; incised hairline across the brow and down the nape of the neck, curved at temples; slim build; tripartite chest; high, narrow waist, narrow hips; pectoral and abdominal muscles are slightly modelled; slight paunch; large, deep, teardrop navel; thin limbs; small hands and feet.
Condition: good condition; complete; surface is mottled, smooth and shiny; no holes; worn lips.
Material notes: mottled medium and dark green patina on light bronze; spots of dark green patina on the back and back of the kilt; spots of medium green patina on the chest, top of back, and the left side of the base.
Technical notes: solid cast; cast with rectangular base, 2.7 cm. x 1.4 cm. x 0.5 cm.; central tang beneath the base is 1.4 cm. long.
PM^VIII: none.
Bibliography: unpublished.

178. Kneeling *K3* Priest with an Offering Tray on His Head (Plate 112)
LP
London, The British Museum, EA 59392
Provenance: unknown; donated by Egypt Exploration Society (members of the Committee of). Previous owner/ex-collection: General Sir John Grenfell Maxwell. Acquired in 1929.
Dimensions: ht.: 6.4 cm.; w.: 4.4 cm. (at elbows)
Inscription: on back pillar; illegible. See: App. E, nr. 54.
Description: kneeling male figure wearing close-cropped hair and a stylized *shendyt* kilt, holding an offering tray (with rounded bottom; containing five cakes) on the head. Both arms are raised and bent at the elbows in a *k3* sign formation. Priest figure has: a square face; full cheeks; wide, incised, convex eyes; slightly curved eyebrows; large, projecting ears; short nose with a bulbous tip; wide, curved mouth with thin lips; short, thick neck; square chin; hairline incised straight across the forehead but not on the nape of the neck; thin build; broad chest; low, narrow waist; slender hips; thin limbs; small hands and feet; incised, short fingers and toes; toes are slightly bent. There are thick grooves at the neck and between the shins and thighs.
Condition: good condition; complete; majority of the surface is smooth, but areas are corroded; large gouge at the center of the chest; chip on the back of the tray.
Material notes: yellowish patina overall on light bronze.
Technical notes: solid cast; square-topped back pillar, extending from the feet to the shoulders; one tang beneath the toes, 1.1 cm. in length.
PM^{VIII}: 801-752-752
Bibliography: Roeder 1956: 309 [§386, b], Abb. 393.

179. Supplicant (Plate 68)
LP -- Dynasty 26-30 (possibly Ptolemaic Period)
London, The British Museum, EA 59393
Provenance: unknown; donated by Egypt Exploration Society (members of the Committee of). Previous owner/ex-collection: General Sir John Grenfell Maxwell. Acquired in 1929.
Dimensions: ht.: 5.6 cm., 7.1 cm overall; w.: 2.4 cm. (at shoulders)
Inscription: none.
Description: male figure wearing close-cropped hair and a short, *shendyt* kilt, kneeling with both palms on the lap. Figure has: a round face; convex eyes, 0.2 cm. in length; plastic eyebrows; no cosmetic lines; large, projecting ears; broad, short nose; wide mouth; thin lips; rounded chin; thick neck; incised hairline across the brow; large build; broad, tripartite chest; long trunk with a narrow waist; narrow hips; slight paunch; large teardrop navel; thin arms and legs; small hands and feet; incised fingers and toes.
Condition: fair condition; corroded and dull surface; features around the head are worn.
Material notes: light bronze with medium green patina overall; red patina on the back of the head.
Technical notes: solid cast; one tang beneath the toes, 1.5 cm. in length.
PM^{VIII}: none.
Bibliography: unpublished.

180. Kneeling *K3* Priest Holding a Lotus Flower on the Top of His Head (Plate 116)
LP -- Dynasty 26-30 (possibly Ptolemaic Period)
London, The British Museum, EA 59394
Provenance: unknown; donated by Egypt Exploration Society (members of the Committee of). Previous owner/ex-collection: General Sir John Grenfell Maxwell. Acquired in 1929.
Dimensions: ht.: 5.3 cm., 6.6 cm. overall; w.: 3.27 cm. (at elbows)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a short, (possibly a) *shendyt* kilt, holding a lotus-flower on top of the head. The arms form a *k3* sign. Figure has: a broad, square face; large eyes; wide, smiling mouth; large, projecting ears; slim build; slender, tripartite, modelled chest; slight nipples; high, narrow waist; flat abdomen; thin arms and legs; small hands and feet.
Condition: fair condition; complete; surface is very corroded, heavily worn, and dull; facial features worn.
Material notes: dark green patina overall on dark bronze.
Technical notes: solid cast; cast with one tang, below the knees (1.7 cm. long), which may be modern.
PM^{VIII}: none.
Bibliography: unpublished.

181. Kneeling Donor (Plate 83)
LP -- Dynasty 26
London, The British Museum, EA 59452
Provenance: unknown; donated by I. Orchardson, in 1933.
Dimensions: ht.: 5 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short, curved kilt, with both arms outstretched on the lap; the palms facing inward. The priest figure was a donor and originally held a figure of a god or goddess situated on his lap. Donor has: a round face; convex eyes, 0.2 cm. in length; natural eyebrows that slant downward; creases on forehead give a worried expression on the face; small, projecting ears; short, broad nose; wide mouth; thin lips; rounded chin; narrow neck with incised lines on the front of it; incised hairline runs curved across the brow and pointed at the temples; large build; broad, tripartite chest; high, narrow waist; slight paunch with a shallow, teardrop navel; thin arms and legs; small hands; incised fingers. Curved kilt wraps from the left; decorated by vertical striations; worn low on torso; thin belt.
Condition: fair condition; dull surface; corrosion and pitting on the chest and arms; tip of the nose is chipped; left arm was mended in three places; four fragments were repaired; right forearm, right ear, feet and the figure that he held are missing.
Material notes: light bronze with light green and red patina; light green patina on the inner arms and elbows, between the feet, and in the grooves on the face; red patina on the head, chest, and left arm.
Technical notes: solid cast; the arms are not attached to the lap.
PM^{VIII}: none.
Bibliography: unpublished.

182. Striding Man Carrying an *Ankh* Sign
LP -- Dynasty 26
London, The British Museum, EA 60579
Provenance: unknown.
Dimensions: ht.: 13.3 cm.; w.: 3.8 cm. (at shoulders)
Inscription: none.
Description: male figure with close-cropped hair, wearing a broad collar and a striated, *shendyt* kilt, striding with the left arm down at the side, the right arm bent forward. The left hand is holding an *ankh* sign and the right hand is clenched. The figure has: an ovoid face; full cheeks; convex eyes, 0.4 cm. in length; large, projecting ears; long, narrow nose with nostrils; pointed chin; small, pursed mouth; incised hairline across the brow, angled at temples, then extend down the nape of the neck; average build; broad, tripartite chest with raised nipples; high, narrow waist; narrow hips; slight paunch; deep, round navel ; modelled groove down the back to mark the shoulder blades; average limbs; small hands; large feet; modelled fingers and toes. Kilt is worn low on the hips and wraps from the left; has vertical striations; front flap is bordered and has horizontal striations in the interior space. The modelled broad collar has five incised bands and three rows of beads.
Condition: excellent condition; complete; surface is mottled, smooth and shiny; right foot was broken and mended.
Material notes: light bronze with green patina on chest, head, back and kilt; red patina on legs.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

183. Striding Priest (Plate 109)
LP
London, The British Museum, EA 64560
Provenance: unknown; donated by Mrs. M. W. Acworth. Collected by Joseph John Acworth, in 1946.
Dimensions: ht.: 8.1 cm., 9.4 cm. overall; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: striding male figure wearing close-cropped hair and a *shendyt* kilt, with both hands held out before the body; the palms are facing down. Figure has: a round face; knobby skull; large, convex eyes, 0.3 cm. long; natural eyebrows; large, projecting ears; short broad nose; wide mouth; thin lips; rounded chin; thin neck; incised hairline runs low across the brow and more faintly down the nape of the neck; average build; broad, tripartite chest; high, narrow waist; narrow hips; flat abdomen; large, round, punctate navel; large hands and feet; long, incised fingers and toes. Kilt is: worn low on the front of the body; decorated with vertical striations along the back and sides; the front flap is decorated with horizontal striations.
Condition: good condition; surface is slightly porous, smooth in some areas and mostly dull; pitting on the left side of body and back of kilt.
Material notes: gold patina overall on light bronze.
Technical notes: solid cast; cast with rectangular base, 3.4 cm. x 1.4 cm. x 0.5 cm., and one tang, 1.2 cm. in length, located centrally beneath the base.
PM^{VIII}: none.
Bibliography: unpublished.

184. Kneeling Donor Offering a Figure of Neith Enthroned
LP -- Dynasty 26
London, The British Museum, EA 64569
Provenance: unknown; donated by Mrs. M.W. Acworth. Collected by Joseph John Acworth, in 1946.
Dimensions: ht.: 8.1 cm., 9.4 cm. overall; w.: 2.9 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 55.
Description: kneeling male figure, wearing close-cropped hair and an undecorated, short kilt, offering a figure of the goddess, Neith, enthroned. The donor's hands are open, facing inward. Donor has: an ovoid face; knobby skull; convex eyes, 0.3 cm. long; natural eyebrows; large, well-formed, projecting ears; long nose with a broad tip; wide, pursed mouth; thin lips; rounded chin; incised hairline across the forehead, which comes to points at the temples; large build; broad, tripartite chest; high, narrow waist; narrow hips; shallow, teardrop navel; thin limbs; large hands and feet; modelled fingers and toes (splayed).
Condition: excellent condition; complete; surface is mottled, smooth and shiny.
Material notes: dark bronze, mottled with a medium green and red patina; medium green patina overall; light green patina on the abdomen and behind the Neith figure; spotty red patina on the figure of Neith and the chest of the donor.
Technical notes: solid cast; round-topped back pillar; one tang, 2.1 cm long, located under the lower shins at the ankles.
PM^{VIII}: none.
Bibliography: unpublished.

185. Kneeling Adorant
LP
London, The British Museum, EA 65639
Provenance: unknown.
Dimensions: ht.: 5.1 cm., 6 cm. overall; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short, striated kilt, with both arms raised in adoration; the right forearm is missing. Adorant has: a square face; knobby skull; convex eyes, 0.2 cm. in length; plastic eyebrows; large, projecting ears; short, broad nose; small, pursed mouth; thick lips; square chin; thick neck; incised hairline across the forehead; large build; broad, tripartite chest that is irregularly modelled; high, narrow waist; narrow hips; very slight paunch; no navel; thin arms and legs; average hands and feet; incised toes, slightly bent. The toes are incised on the top and bottom of the feet. Kilt is: worn slightly low on the torso; has vertical striations on front and back; thick belt.
Condition: fair condition; corroded and dull surface; smooth surface on lap; much pitting o top half of body. The right forearm is broken off at the upper arm.
Material notes: yellowish patina overall on light bronze; spots of gray paste present on the head, neck and base.
Technical notes: solid cast; cast with rectangular base, 2.3 cm. x 1.2 cm. x 0.3 cm.; traces of one tang, centrally placed beneath the base; no entrance hole.
PM^{VIII}: none.
Bibliography: unpublished.

186. Kneeling Priest Holding a Large Two-handled Vase (Plate 94)
LP
London, The British Museum, EA 65640
Provenance: unknown.
Dimensions: ht.: 4.4 cm.; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head, wearing a striated, knee-length kilt with thin belt, holding a large, two handled vase on the lap. The rimmed vase is hollowed and has unevenly placed handles. Priest figure has: a round face; concave eyes; large and slightly projecting ears; short nose with a broad tip; thick neck with two incised lines at neck join; large build; broad, bipartite chest; high, narrow waist, slight paunch; large, punctate navel; thin limbs; small hands. Kilt is worn high on torso. Thin belt is incised right below the navel.
Condition: fair condition; smooth and dull surface; toes broken off; very worn facial features.
Material notes: yellowish patina overall on light bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

187. Small Supplicant Before a Fish
LP
London, The British Museum, EA 65682
Provenance: unknown.
Dimensions: priest figure: ht.: 2.5 cm.; w.: 0.9 cm. (at shoulders)
Inscription: none.
Description: small male figure with bald head, wearing a short kilt (?), with both palms face-down on the lap; kneeling before a fish god that wears a god's crown. Figure has: a round face; knobby skull; thick neck; large build; broad shoulders; flat abdomen; thin arms, engaged to the body; small hands; large, long feet.
Condition: very poor condition; surface is badly corroded and worn; facial features worn; torso area worn but most likely wore a kilt.
Material notes: green patina overall on light bronze.
Technical notes: the priest is most likely solid cast separately and attached to one of the short sides of the rectangular base. The feet hang over the edge of the base. There is corrosion at the joins of the two pieces.
PM^{VIII}: none.
Bibliography: unpublished.

188. Standing Donor Holding an Image of Thoth
LP
London, Petrie Museum of Egyptian Archaeology, UCL 8239
Provenance: unknown; gift of the Wellcome Trustees.
Dimensions: ht.: 6.9 cm.; w.: 1.85 cm. (at shoulders)
Inscription: none.
Description: standing male figure wearing long kilt and closed-cropped hair, cradling a small figure of a baboon in the left arm. The right arm appears to have been raised, but is now missing. Figure has: a knobby skull, ovoid face, large eyes, natural eyebrows, long, broad-tipped nose, small, pursed mouth, full cheeks, pointed chin, large, projecting ears; average build, broad, bipartite chest, low waist, wide hips, and thin limbs.
Condition: fair condition; smooth and dull surface; the head has been mended at the neck;

the right arm is broken off at the elbow; large pit on the left knee.
Material notes: dark bronze with mottled green and red patina overall; green patina on the chest; red patina on the kilt, cap, and back pillar.
Technical notes: solid cast; cast with an uninscribed round-topped back pillar cast and a rectangular base, 1.8 cm. x 1.4 cm.
PM^{VIII}: none.
Bibliography: unpublished.

189. Man With a Roll of Papyrus Under His Left Arm

LP
London, Petrie Museum of Egyptian Archaeology, UCL 8240
Provenance: unknown; gift of the Wellcome Trustees.
Dimensions: ht.: 6.5 cm.; w.: 1.7 cm. (at shoulders)
Inscription: none.
Description: striding male figure wearing close-cropped hair, a *shendyt* kilt, two bracelets and two snake-like arm bands, carrying a papyrus roll under the flexed, left arm; the right arm remains at the side. The papyrus roll is perpendicular to the body and the ends flare outward; the end-openings have incised, swirl lines. Figure has: a knobby skull, heart-shaped face, large eyes, plastic eyebrows, short, broad nose, small, pursed mouth, pointed chin, large, projecting ears, thick neck; large build, broad, bipartite chest, high, narrow waist, narrow hips, large, punctate navel, slight paunch. The kilt has vertical striations; the curved flap has horizontal striations; narrow belt is worn low on the hips.
Condition: fair condition; rough surface.
Material notes: dark bronze with light green patina overall; slight red mottling in some areas.
Technical notes: solid cast with a rectangular base (3 cm. x 1.3 cm.); no tang or entrance hole.
PM^{VIII}: none.
Bibliography: unpublished.

190. Striding Adorant

LP
London, Petrie Museum of Egyptian Archaeology, UCL 8241
Provenance: unknown.
Dimensions: ht.: 7.4 cm., 8.6 cm. overall; w.: 2.1 cm. (at shoulders)
Inscription: on the kilt. See: App. E, nr. 56.
Description: striding male figure with bald head, wearing a long, wrap-around kilt and thonged sandals, with both arms raised in adoration. Adorant has: heart-shaped face, .4 cm., convex eyes, natural eyebrows, cosmetic lines, long nose with a broad tip, small, pursed mouth and thick lips, pointed chin, large, projection ears, thick neck; large build, broad, flat chest, high, narrow waist and narrow hips, teardrop navel and a slight paunch, average-width limbs, large feet. The long kilt wraps from the left side: inscription on front; smooth on back.
Condition: fair condition; corroded and dull surface; both hands are missing.
Material notes: light green patina overall on the light bronze.
Technical notes: solid cast with a rectangular base; two tangs: front tang is .9 cm. long; back tang broken off. There is no entrance hole.
PM^{VIII}: none.
Bibliography: unpublished.

191. Striding Adorant (Plate 81)
LP
London, Petrie Museum of Egyptian Archaeology, UCL 8243
Provenance: unknown.
Dimensions: ht.: 5.2 cm., 7.1 cm. overall; w.: 1.6 cm. (at shoulders)
Inscription: none.
Description: striding male figure wearing close-cropped hair and a short, smooth kilt, with the right arm raised in adoration; the left arm remains at the side. Adorant has: a knobby head, ovoid face, convex eyes, natural eyebrows, short nose, small, pursed mouth with a thick lower lip, pointed chin, large, angled projecting ears, and a slender neck; large build, broad, bipartite chest, a high waist and average-width hips, thin arms, average-width legs, a very deep, teardrop navel and a slight paunch. The knee-length, smooth kilt has a thin belt.
Condition: fair condition; upper portion is smooth and shiny; much pitting on lower portion; two large pits on the chest; deep pits on the right calf of the leg. There are three curved grooves at the nape of the neck and one diagonal groove at the lower waist.
Material notes: yellow patina overall on light bronze.
Technical notes: solid cast; cast on rectangular base, 2 cm. x 1.3 cm. x 0.3 cm., with one large tang, 1.2 cm. long.
PM^{VIII}: none.
Bibliography: unpublished.

192. Striding Priest Pouring a Libation on an Offering Tray (Plate 106)
LP
London, Petrie Museum of Egyptian Archaeology, UCL 8244
Provenance: unknown.
Dimensions: ht.: 4.3 cm., 4.8 cm. overall; w.: 1.4 cm. (at shoulders)
Inscription: none.
Description: striding male figure, bald and wearing a short, smooth kilt, pouring a libation with a vase onto an offering tray. The left hand is under the right hand, supporting the tray. Priest figure has: round face, convex eyes, worn eyebrow area, short, broad nose, wide mouth, thin lips, very large, projecting ears, rounded chin, thin neck; large build, broad, bipartite chest, high, narrow waist, narrow hips, thin arms and legs, small hands and feet, no navel or paunch.
Condition: poor condition; badly corroded and pitted surface.
Material notes: dark bronze with mottled red and green patina. The red patina is overall and green patina is spotty, located beneath the neck and armpits.
Technical notes: solid cast; cast with rectangular base, 2 cm. x 1 cm. x 0.2 cm.; trace of one tang beneath the base.
PM^{VIII}: none.
Bibliography: unpublished.

193. Striding Priest Holding a Circular Ring (Plate 110)
LP
London, Petrie Museum of Egyptian Archaeology, UCL 8245
Provenance: unknown.
Dimensions: ht.: 5 cm.; w.: 1.3 cm. (at shoulders)
Inscription: none.
Description: striding male figure with shaven head, wearing a knee-length kilt, holding a circular ring before him. Priest figure has: a knobby skull, ovoid face, long, narrow nose, rounded chin, large, projecting ears; slender build, long, thin body with a flaccid

chest, thin limbs, and a shallow, punctate navel with a pronounced paunch. The plain kilt is worn low on the front and high in the back.
Condition: poor condition; facial features worn. The bottom portion from mid-thigh to feet is missing: the left leg is broken at the hemline; the right leg is broken at the ankle. The surface is badly corroded and dull.
Material notes: dark bronze; red patina on the head and ring; light brown patina in the arm grooves; modern white paste present on the bottom portion of the legs.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

194. Striding *K3* Priest With an Offering Tray on His Head
LP
London, Petrie Museum of Egyptian Archaeology, UCL 8247
Provenance: unknown.
Dimensions: ht.: 8.1 cm., 9.2 cm. overall; w.: 4.4 cm. (at elbows)
Inscription: none.
Description: striding male figure wearing close-cropped hair and an undecorated, long kilt, with both arms raised above its head, carrying an offering tray, 2.1 cm. in diameter, with four cakes (one is lost). The arms form a *k3* sign. Priest figure has: a round face, .4 cm. convex eyes, no eyebrows or cosmetic lines, long nose with a broad tip, large, projecting ears, rounded chin and thick neck; average build, broad, bipartite chest, high, narrow waist, slight paunch, narrow hips. The hair is marked by an incised line that extends across the brow and around the nape of the neck.
Condition: fair condition; corroded, dull surface; facial features worn.
Material notes: light bronze with light green patina overall.
Technical notes: solid cast; one tang underneath the right foot, 1.2 cm in length.
PM^{VIII}: none.
Bibliography: unpublished.

195. Kneeling Priest Offering Conical Vase over Left Knee
LP
London, Petrie Museum of Egyptian Archaeology, UCL 8249
Provenance: unknown.
Dimensions: ht.: 3.2 cm., 4.7 cm. overall; w.: 1.5 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a short, vertically-striated kilt (worn low on the back), holding a large conical vase in the left hand. The right palm is faced downwards on the right knee. The jar has a slight indentation in the interior. Priest figure has a squarish skull, large ears, large build, a high narrow waist, narrow hips and a slight paunch.
Condition: poor condition; overall corroded surface is pitted and dull; deep pitting around armpits; worn facial features. The back is shiny and may have been treated in modern times.
Material notes: light green patina overall on light bronze; medium green patina on the back; white paste is present around the ears and within the pits of the overall surface.
Technical notes: solid cast; one large tang below the shins, 1.5 cm. in length.
PM^{VIII}: none.
Bibliography: unpublished.

196. Kneeling Priest Offering Flare-rimmed Jar over Left Knee (Plate 95)
LP
London, Petrie Museum of Egyptian Archaeology, UCL 8250
Provenance: unknown.
Dimensions: ht.: 3.3 cm., 3.6 cm. overall; w.: 1.4 cm. (at shoulders)
Inscription: none.
Description: small, kneeling male figure holding a very large beaker jar with a spoon across the brim. The left hand holds the bottom of the jar and the right arm is placed across the top as if the figure is stirring with the spoon. Priest figure has: a shaven head, square face, 0.2 cm. convex eyes, large, projecting ears, thick neck; average build with broad chest, high, narrow waist and narrow hips, thin legs. The priest appears to have a triangular-shaped navel and a slight paunch but it is difficult to tell behind the large jar. I was unable to determine dress from the highly worn figure.
Condition: complete, though very poor condition; badly corroded and dull surface; worn facial features.
Material notes: dark bronze covered with an overall light green patina; white paste present on the right side of the jar and below the kilt.
Technical notes: solid cast; tang under shins broken off.
PM^{VIII}: none.
Bibliography: unpublished.

197. Kneeling *K3* Priest With an Offering Tray on His Head
LP
London, Petrie Museum of Egyptian Archaeology, UCL 8251
Provenance: unknown.
Dimensions: ht.: 3.4 cm., 4.4 cm. overall; w.: 3 cm. (at elbows)
Inscription: none.
Description: very thin, kneeling male figure with bald head, wearing an undecorated, knee-length kilt, carrying an offering tray (1.6 cm. dia.) with five cakes on the top of the head. The arms form a *k3* sign. Priest figure has large projecting ears, rounded chin, and a thick neck; extremely thin build, flat chest, no navel or paunch.
Condition: complete; very poor condition; surface is badly corroded and very dull; worn facial features.
Material notes: medium green patina overall on light bronze; spotty white paste present under the legs, behind the left hand, and on the tray. The white paste may be modern.
Technical note: solid cast; traces of a tang under base; rectangular base, 2.3 cm. x 1.1 cm. x 1.2 cm. The base is hollowed with its gypsum core still present.
PM^{VIII}: none.
Bibliography: unpublished.

198. Group Scene: Supplicant Before a Large Cat
LP -- Dynasty 26 (?)
London, Petrie Museum of Egyptian Archaeology, UCL 36441
Provenance: unknown.
Dimensions: ht. of priest: 2.2 cm.; w.: 1 cm. (at shoulders)
Inscription: none.
Description: small male figure wearing close-cropped hair and a short, striated kilt, kneeling with both palms faced downwards on the lap. The priest figure is cast together on a rectangular base with a tall, bronze cat, who is most likely the Goddess Bastet. The cat is wearing an incised broad collar and has earring holes on each ear. Priest figure has: a knobby skull, ovoid face, large, projecting ears, thick neck. Incised lines near the

temples indicate close-cropped hair. The priest has a large build with a broad chest, and a high waist; thin limbs and small hands.
Condition: group is in good condition; complete; smooth and shiny surface; priest figure (including facial features) is worn.
Material notes: dark bronze surface mottled with green and red patina; white paste present in grooves of the armpits and knees.
Technical notes: the priest is solid cast; inserted onto a thin rectangular group base with the cat. The base is attached to a modern stand.
PM VIII: none.
Bibliography: Langton 1938: 55, pl. iii, 2; Langton 1940: 38, 168, pl. xii.

199. Striding Priest with Large Jar on His Left Knee
LP
London, Petrie Museum of Egyptian Archaeology, UCL 75952
Provenance: unknown.
Dimensions: ht.: 4.1 cm.; w.: 1.5 cm. (at shoulders)
Inscription: none.
Description: striding male figure with bald head, wearing an undecorated, knee-length kilt, carrying a large beaker-shaped vessel over left knee. Priest figure has: an oblong face, convex eyes, natural brows, long, broad-tipped nose, small, pursed mouth, thin lips, large, projecting ears, and a thin neck; average build, broad shoulders, high, narrow waist, narrow hips; slight paunch but no navel, thin limbs.
Condition: poor condition; surface is corroded and pitted, but shiny. The figure is broken off at the knees.
Material notes: overall yellow patina on light bronze.
Technical notes: solid cast.
PM VIII: none.
Bibliography: unpublished.

200. Group Scene: Priest Holding an Offering Tray Before Thoth
LP
Mallawy, Egypt, Mallawy Museum, Cat. no. 48
Provenance: Egypt.
Dimensions: not examined.
Inscription: unknown.
Description: a bronze statuette of a priest holding a small offering tray sits before an alabaster and bronze statue of an ibis, probably the God Thoth. The description does not say whether the figure is kneeling, striding or standing.
Condition: not examined.
Material notes: bronze (priest); bronze and alabaster (ibis) (from publication).
Technical notes: not examined.
PM VIII: none.
Bibliography: Messiha and Elhitta 1979: 10, no. 48.

201. Kneeling Priest
LP
Manchester, Manchester Museum, 11031
Provenance: unknown; ex-Robinow Collection; acquired in 1959.
Dimensions: ht.: 6.6 cm.
Inscription: on back pillar; inscription has an incised, single line border. See: App. E,

nr. 57.
Description: kneeling male figure wearing close-cropped hair and a striated, *shendyt* kilt; both arms missing but right elbow preserved and bent upward slightly. May have been an adorant figure. Figure has: an ovoid face; incised, straight hairline across brow; large eyes; natural eyebrows; long nose full cheeks; recessed chin; large ears; short neck; broad shoulders; narrow waist and hips; shallow, circular navel; slight paunch; slender limbs; splayed toes; kilt wraps from left; narrow belt.
Condition: fair condition; arms lost: left arm from armpit, right arm from elbow; pitting on surface; corrosion on knees, left side of hip; large chip on right side of right knee.
Material notes: bronze.
Technical notes: solid cast with flat rectangular base; square-topped back pillar.
PMVIII: 801-753-560
Bibliography: unpublished.

202. Striding Priest Pouring an Libation

LP
Manchester, Manchester Museum, 11128
Provenance: unknown; ex-Robinow Collection.
Dimensions: ht.: 4.7 cm.
Inscription: none.
Description: striding priest with left leg advanced and both arms before him, pouring a libation from a *hez* vase onto an offering tray; bald head; ovoid face; incised facial features; large eyes; curved eyebrows; long nose; small, pursed mouth; rounded chin; long neck; broad shoulders; slender build; thin limbs; incised fingers, toes; smooth figure (no muscular definition); short, undecorated kilt.
Condition: fair condition; smooth surface.
Material notes: bronze.
Technical notes: solid cast with large, rectangular base.
PMVIII: none.
Bibliography: unpublished.

203. Group Scene: Kneeling Priest Holding Two *N w* Jars, Amongst a Group of Gods

LP - G/R
Marseille, Musée d'Archéologie Mediterranéenne, Inv. nr. 584
Provenance: unknown; ex-Clot-Bey Collection.
Dimensions: ht.: 7.8 cm. (priest only); w.: 3.1 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure, wearing close-cropped hair and a medium-length kilt, offering two *nw* jars placed at different heights; kilt has a narrow, triangular apron, vertically striated; priest figure attached to one end of a rectangular base (6.7 cm. x 4.4 cm. x 3.9 cm.; not inscribed) with five gods (two figures of Thoth, two snakes [uraei], and one Osiris).
Condition: good condition, complete; smooth and dull surface; spotty pitting; crack at right front of lap, across lap, up left side of thigh, to back of figure.
Material notes: black-light brown patina overall on dark bronze; spotty light green patina in grooves and pits; light brown patina at back of kilt and top of back.
Technical notes: hollow cast; sand core (possibly); two bridges (elbows to thighs); one tang (under feet).
PMVIII: none.

Bibliography: Maspero 1889: 106, cat. nr. 384 (as Greek period); Champollion 1973: cat. nr. 177 (as Ptolemaic).

204. Striding Adorant (Plate 80)
LP
Marseille, Musée d'Archéologie Mediterranéenne, Inv. nr. 828
Provenance: unknown; ex-Clot-Bey Collection.
Dimensions: ht.: 6 cm., 6.45 cm. overall; w.: 1.8 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 58.
Description: striding male figure with left leg advanced, wearing close-cropped hair and a long, undecorated kilt, with both arms raised in adoration.
Condition: fair condition; right hand, left fingers missing; smooth, dull surface; corrosion on head, back pillar and feet.
Material notes: spotty brown patina (kilt, left foot, arms) on dark bronze.
Technical notes: solid cast, roughly worked; square-topped back pillar; rectangular base (2.5 cm. x 1 cm. x 0.4 cm.); one tang (possibly).
PM^{VIII}: none.
Bibliography: Maspero 1889: 140, cat. nr. 628 (as Greek period); Champollion 1973: cat. nr. 168 (as Ptolemaic).

205. Striding *K3* Priest with a Tray on His Head and a Large Lotus in His Right Hand (Plate 121)
LP
Marseille, Musée d'Archéologie Mediterranéenne, Inv. nr. 829
Provenance: unknown; ex-Clot-Bey Collection.
Dimensions: ht.: 8.6 cm., 10.7 cm. overall; w.: 3.1 cm. (from left elbow to right shoulder)
Inscription: none.
Description: striding male figure wearing close-cropped hair and V-necked gown, carrying an offering tray (2.2 cm. dia.; offering a duck) on its head and a lotus flower (1.6 cm. dia.) in the right hand.
Condition: fair condition, complete; smooth, dull surface; slightly corroded in some areas.
Material notes: black patina overall on dark bronze; medium green patina on ankles and tang.
Technical notes: solid cast; one tang (1.6 cm. long); rectangular base (2.7 cm. x 1.4 cm. x 0.6 cm.).
PM^{VIII}: none.
Bibliography: Maspero 1889: 140, cat. nr. 629 (as Greek period); Champollion 1973: cat. nr. 167 (as Ptolemaic).

206. Group Scene: Small Kneeling *K3* Priest Before Gods (a capital?)
LP
Marseille, Musée d'Archéologie Mediterranéenne, Inv. nr. 846
Provenance: unknown; ex-Clot-Bey Collection.
Dimensions: ht.: 11.8 cm.; w.: ca. 6 cm. (at elbows)
Inscription: none.
Description: kneeling male figure (with shaven head and short, striated kilt) carrying an offering tray with eight cakes on it (ca. 3.5 cm. dia.). The arms form a *k3* sign. Cast in a group scene with gods in the form of a lotus capital, top part of a column. Figure has: a

round face; convex eyes; large, projecting ears; short, broad nose, wide mouth; thick lips; average build; broad shoulders; high, narrow waist; thin limbs; small hands and feet; no paunch.
Condition: good condition, complete; smooth, dull surface.
Material notes: black patina overall on dark bronze; spotty green patina between feet, behind ears.
Technical notes: solid cast(?).
PM^{VIII}: none.
Bibliography: Maspero 1889: 142, cat. nr. 646 (as Greek period); Champollion 1973: cat. nr. 164 (as Ptolemaic; catalogue says = Maspero cat. nr. 468).

207. Kneeling Adorant (unavailable)
LP
Moscow, State Pushkin Museum of Fine Arts, I.1.a 4933
Provenance: unknown; formerly in V. Golenischev Collection 1014.
Dimensions: ht.: 7.2 cm.
Inscription: on back pillar. See: App. E, nr. 59.
Description: kneeling man with arms raised in adoration.
Condition: right hand missing.
Material notes: bronze.
Technical notes: solid cast; square-topped back pillar.
PM^{VIII}: 801-753-580
Bibliography: Moscow, Pushkin Art Museum 1917: 73, cat. nr. 92 (text).

208. Priest Carrying a Long Beaker-shaped Vase (Plate 104)
LP
Munich, Staatliche Sammlung Ägyptischer Kunst, ÄS 168
Provenance: unknown.
Dimensions: ht.: 5.9 cm., 6.7 cm. overall; w.: 1.6 cm. (at shoulders)
Inscription: none.
Description: striding male figure, wearing close-cropped hair and a striated *shendyt* kilt, holding a long, beaker-shaped vase in front of left knee. The left hand is below the vase; the right hand is above it. The kilt is worn low on the hips, has curved flaps, and a thin belt. Slight torsion to the body; slight tilt of the head. Cast with an uninscribed rectangular base (3.2 cm. x 2.8 cm. x 0.6 cm.).
Condition: good condition, complete; smooth, shiny surface; some slight corrosion; crack on left leg.
Material notes: dark brown patina overall on dark bronze.
Technical notes: solid cast; one bridge connecting left knee to under the left hand; one tang (0.4 cm. long).
PM^{VIII}: none.
Bibliography: Riederer 1982: 16, nr. 150.

209. Kneeling Priest Pouring a Libation
LP -- Dynasty 26
Munich, Staatliche Sammlung Ägyptischer Kunst, ÄS 1021
Provenance: unknown.
Dimensions: ht.: 5.3 cm., 6.2 cm. overall; w.: 2.3 cm. (at shoulders)
Inscription: none.

Description: kneeling male figure with shaven head, wearing an undecorated, short kilt. The figure is pouring a libation onto its lap; trace of an offering tray on lap.
Condition: fair condition, complete; surface is heavily pitted, corroded and dull; facial features worn.
Material notes: spotty light green patina overall on light bronze; beige patina in grooves and pits.
Technical notes: solid cast; one tang (0.9 cm. long).
PMVIII: none.
Bibliography: Riederer 1982: 15, nr. 119.

210. Striding Donor Holding a Baboon (Plate 88)
LP
Munich, Staatliche Sammlung Ägyptischer Kunst, ÄS 4837
Provenance: unknown; acquired by Mr. Christian Grand-Zurich.
Dimensions: ht.: 7.5 cm., 7.9 cm. overall; w.: 2.3 cm. (at shoulders)
Inscription: none.
Description: striding donor figure with left leg advanced, holding baboon in the left arm while the right arm is raised. The donor is depicted with a shaven head and wearing a long, undecorated kilt; large, knobby skull; average build.
Condition: excellent condition, complete; smooth, shiny surface.
Material notes: dark brown patina overall on dark bronze; spotty light brown patina.
Technical notes: solid cast; one tang (under feet; 0.5 cm. long).
PMVIII: 801-736-350
Bibliography: Müller 1967: 125, Taf. vi [1, 2]; Müller 1989: 5-6, 22, Abb. 16.

211. Striding *K3* Priest with an Offering Tray on His Head
LP -- Dynasty 25/26
Munich, Staatliche Sammlung Ägyptischer Kunst, ÄS 6285
Provenance: unknown.
Dimensions: ht.: 11.6 cm.; w.: 6.5 cm. (at elbows)
Inscription: none.
Description: striding male figure with its left leg advanced, carrying a large offering tray (3.4 cm. dia.) with nine cakes on it. The arms form a *k3* sign. The figure is depicted with a bald head and wearing a striated *shendyt* kilt; round head, full cheeks; slim build; long torso.
Condition: good condition; both feet missing; surface is corroded with slight pitting; spotty shiny and smooth areas.
Material notes: dark brown patina overall on light bronze; medium green patina on the head, shoulders, kilt, under neck.
Technical notes: solid cast.
PMVIII: none.
Bibliography: Schlögl 1978: 92-3, nr. 322; Wildung 1979: 205, abb. 6; Wildung 1980: 32; Habrich *et al.* 1985: cat. nr. 35.

212. Group Scene: Kneeling Priest before a Throne (unavailable-in conservation)
LP -- Late Period
Naples, Museo Archeologico Nazionale, 255
Provenance: unknown; ex-Collezione Borgia.

Dimensions: priest figure not measured.
Inscription: unknown.
Description: kneeling male figure with bald head, wearing a striated, knee-length kilt, pouring a libation with no tray present, before a large throne. Priest figure has: a knobby skull, ovoid face, full cheeks, large, projecting ears, rounded chin, thin neck; average build, broad chest, thin limbs.
Condition: fair condition; overall surface is smooth and shiny; slightly corroded surface in areas. Unidentified deity is missing from group scene.
Material notes: bronze.
Technical notes: solid cast; square-topped back pillar.
PMVIII: none.
Bibliography: Roeder 1937: 212 [§607, d2b]; Roeder 1956: 132 [§176, f], 307 [§384, a], 364 [§477, b], 424-25 [§582, d, i], 482 [§651, c], 506 [§680, b], abb. 636, taf. 86a-c; d'Errico 1989: 121-22 [12.104]; Cozzolino 2001: 220 [XI.10].

213. Kneeling Priest
LP -- Late Period
Naples, Museo Archeologico Nazionale, 302
Provenance: unknown; ex-Collezione Borgia.
Dimensions: ht.: 4.5 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head, wearing a undecorated, knee-length, *shendyt* kilt (with wide belt), and both arms missing at the elbows. The arms may have been placed outward or on the lap. Priest figure has: a knobby skull, round face, chubby cheeks, delicately formed facial features, wide, convex eyes, 0.1 cm. long; natural eyebrows, large, projecting ears, broad nose, wide, straight mouth, thick lips; rounded chin, thick neck; large build, broad, modelled chest, low, narrow waist, narrow hips, thin limbs. There is an incised line down the figure's back in the form of a Y.
Condition: fair condition; surface is corroded overall; smooth and shiny surface on the upper chest, shoulders and head. Priest figure is broken at the elbows and feet. Tangs are missing.
Material notes: bronze with light brown patina on the neck and feet; dark corrosion on the abdomen.
Technical notes: solid cast; traces of two tangs, under figure.
PMVIII: none.
Bibliography: d'Errico 1989: 122-3 [12.109]; Cozzolino 2001: 219 [XI.7].

214. Kneeling Priest Holding Two *N w* Jars
LP -- Late Period
Naples, Museo Archeologico Nazionale, 365
Provenance: unknown; ex-Collezione Borgia.
Dimensions: ht.: 7.2 cm.; w.: 2.8 cm. (at shoulders)
Inscription: traces of an inscription on the left shoulder (illegible). See: App. E, nr. 60.
Description: kneeling male figure wearing close-cropped hair and a *shendyt* kilt, holding two *nw* jars; the right hand holding a *nw* jar is preserved; the left hand presumably held a *nw* jar (now missing). Priest figure has: a large, knobby skull, heart-shaped face, large, convex eyes, 0.4 cm. long, modelled eyebrows, large, projecting ears, broad nose with large nostrils, small crooked mouth, thin lips, pointed chin, thin neck; double incised hairline at the forehead and nape of the neck; average build, broad, flat chest, high, narrow waist, narrow hips, slight paunch and navel, thin limbs, small hands, large feet;

incised fingers and toes. Kilt has: vertical striations; horizontal striations on the front flap; wide belt. Kilt wraps from the left.
Condition: fair condition; overall surface is heavily corroded and dull; pitting on the head and feet; worn fingers and toes. There are several incised diagonal marks, which appear to be random, on the back and shoulders. The left forearm, left hand, and *nw* jar are missing.
Material notes: bronze with mottled green and red patina; green patina on the base, feet, right arm, lap, chest, right hand and *nw* jar; traces of red patina on the back, buttocks, shoulders, arms, neck, and right side of the head; traces of gold on the body and kilt. The close-cropped hair is tinted a darker bronze. There is white paste on the base and under the left arm.
Technical notes: solid cast; cast on a rectangular base.
PMVIII: 801-752-550
Bibliography: d'Errico 1989: 123 [12.110], fig. [left].

215. Group Scene: Small Supplicant before an Apis Bull
G/R -- Ptolemaic Period
New York, Art Market, 2002
Provenance: unknown.
Dimensions: ht. of group: 8.8 cm.
Inscription: around large, rectangular group base; not published.
Description: male figure with shaven head, wearing a short kilt, kneeling before an Apis bull. The arms are flush against the torso, palms flat on the lap. Priest leans slightly back with upwards gaze; small head; slender body; feet hang over the base.
Condition: fair condition; corrosion; smooth, shiny surface on head and arms.
Material notes: bronze.
Technical notes: solid cast; attached to the side of the group base.
PMVIII: none.
Bibliography: Royal-Athena Galleries,
www.royalathena.com/PAGES/egyptiancatpages/CNM04.html

216. Group Scene: Kneeling Adorant before Bes
LP-G/R -- Dynasty 26-Ptolemaic Period
New York, Metropolitan Museum of Art, 04.2.403
Provenance: unknown; gift of Darius Ogden Mills, 1904 (ex-Farman Collection).
Dimensions: ht.: 4.9 cm w/o base; 5 cm. with base; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: male figure with both arms raised in adoration, palms facing down, kneeling before the god, Bes. The group was cast in three parts: Bes, priest, and large base. Bes, standing on a pedestal, is playing a harp. His feather crown is missing. Priest figure has: knobby head, square face, modeled, convex eyes, broad nose, incised groove for mouth, large-lobed ears set at an angle; large build with broad chest, toes splayed; short kilt worn low on the hips, narrow belt.
Condition: face and earlobes of the priest are worn; surface is pitted overall; the left forearm is missing.
Material notes: bronze with reddish-brown patina overall; greenish patina on abdomen, face and head.
Technical notes: solid cast; cast with back pillar and rectangular base; incised line around the base of the priest.
PMVIII: 801-720-545

Bibliography: Metropolitan Museum of Art 1898: cat. no. 1516; Hornemann 1951: part iv, pl. 1092; Roeder 1956: 505-6 [§ 679 a], abb. 779, [§ 140 c], and [§ 379 a].

217. Supplicant
LP-G/R -- Dynasty 26-Ptolemaic Period
New York, Metropolitan Museum of Art, 10.130.1329
Provenance: unknown; gift of Miss Helen Miller Gould, 1910 (ex-Murch Collection).
Dimensions: ht.: 3.6 cm.; w.: 1.4 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with bald head, wearing a plain, short kilt, kneeling with palms facing down on the lap. Priest has heavily worn facial features, large skull; broad, rounded shoulders with a modeled chest; narrow waist; thick arms; incised fingers. The feet are at a right angle.
Condition: fair condition; face, ears and body are worn.
Material notes: bronze with thick green patina overall; dark brown patch at the back of the skull and right hip.
Technical notes: solid cast; no base or back pillar.
PM^{VIII}: none.
Bibliography: unpublished.

218. Kneeling Priest Offering a Single Jar
LP-G/R -- Dynasty 26-Ptolemaic Period
New York, Metropolitan Museum of Art, 23.6.20
Provenance: unknown; gift of Miss Lily Place, 1923.
Dimensions: ht.: 4.3 cm. with tang; w.: 1.7 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure leaning back and holding a large jar; the figure is joined to the jar at the hands and knees. The large jar is hollowed out and there are traces of a handle underneath it. The priest appears to be pouring a libation. The priest figure has: worn facial features and only part of nose survives; broad shoulders, narrow waist, average-width hips, thin arms, stubby feet, navel indicated by a deep groove; traces of a striated pattern around the hips of kilt present, but no indication of a hemline.
Condition: fair condition.
Material notes: bronze with red patina overall.
Technical notes: solid cast; small bulbous tang survives at shins.
PM^{VIII}: none.
Bibliography: unpublished.

219. Kneeling Adorant
LP -- Dynasty 26 - 30
New York, Metropolitan Museum of Art, 26.7.1408
Provenance: unknown; "purchased in Cairo." Ex-Carnarvon Collection, 1926 (Carnarvon Cat. nr. 1176).
Dimensions: ht.: 3.8 cm.
Inscription: none.
Description: kneeling male figure, wearing close-cropped hair and *shendyt* kilt, with both arms raised in adoration (palms facing outward).
Condition: good condition; smooth, shiny surface overall.
Material notes: bronze.
Technical notes: solid cast on thin rectangular base.

PMVIII: none.
Bibliography: Burlington Fine Arts Club 1922: 69, cat. nr. 23, pl. xviii.

220. Striding Donor Holding a Figure of Hathor
LP -- Dynasty 26
New York, Metropolitan Museum of Art, 30.8.98
Provenance: unknown; bequest of Theodore M. Davis, 1915 (ex-Theodore M. Davis Collection), 1930.
Dimensions: ht.: 7.7 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: striding male figure with shaven head, wearing a long kilt (extending from under the breast to the ankles) presenting a small image of the goddess, Hathor. The priest has a large head; square face; almond-shaped eyes, 0.2 cm. in length; incised ridge under each eyebrow, indicating heavy lids; pointed, narrow nose with bulbous tip; incised groove for mouth; full cheeks; rounded chin; large, projecting ears; short torso; swelling hips. Kilt has an incised decorative fringe that extends down diagonally.
Condition: well-preserved overall; priest figure missing the right forearm.
Material notes: bronze with green patina overall, especially on the back; red patina on right side of shoulder and on both feet.
Technical notes: solid cast with one tang under each foot. The feet are separated but attached at the big right toe, due to corrosion. The feet are on two different levels.
PMVIII: none.
Bibliography: unpublished.

221. Group Scene: Kneeling Adorant Before an Ibis (unavailable; in conservation)
LP -- Dynasty 26
New York, Metropolitan Museum of Art, 58.125.4
Provenance: unknown; acquired 1958.
Dimensions: priest figure not measured; ht. of group: 11.5 cm.; w.: 5 cm. (at base)
Inscription: on base; on back pillar(?).
Description: male figure with shaven head, wearing a short, striated kilt, kneeling before a large figure of an ibis, probably the god, Thoth, with both arms raised in adoration. Figure has: a large, knobby skull; large ears; broad chest; thick waist; thin limbs; splayed toes.
Condition: fair condition.
Material notes: bronze.
Technical notes: solid cast with back pillar; group scene of three figures, cast separately: large ibis, adorant, and base.
PMVIII: 801-720-550
Bibliography: Haynes and Wilson 1984: 43 [14] fig.

222. Supplicant
LP -- Dynasty 26 (?)
New York, Metropolitan Museum of Art, 66.99.69
Provenance: unknown; ex-Gallatin Collection.
Dimensions: ht.: 4.4 cm.; 5.2 cm. with tang; w. 1.6 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a short *shendyt* kilt with a striated, rectangular apron; both hands are faced down on the lap. He looks forward

serenely.
Condition: excellent condition; well-preserved. Priest figure has: wide, almond-shaped eyes, 0.2 cm. long; broad nose; incised mouth and lower lip; modeled, projecting ears with incised ear holes; broad shoulders; incised navel. The figure may have worn a leopard skin; traces of two shoulder straps that cross at the back.
Material notes: solid silver; glossy surface overall; rust or dirt in the grooves.
Technical notes: solid cast; feet extend lower than knee level.
PM^{VIII}: none.
Bibliography: Cooney 1953: 15, cat. nr. 71, pl. xlviiia.

223. Kneeling Priest Pouring a Libation on an Offering Tray
LP
Oxford, The Ashmolean Museum, 1874.139
Provenance: unknown. Trustees of Christy College; ex-Lord Valentia's Collection.
Dimensions: ht.: 4.4 cm. (without the tang); w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with a bald head and wearing a knee-length kilt, pouring a libation from a situla onto an offering tray. He holds the situla in the right hand and the offering tray in the left hand. Priest figure has: a round face; broad forehead; thin neck; large, flat ears; large build; broad, slightly-modeled chest; high, narrow waist; average-width hips; slight paunch; teardrop navel; slender arms and legs. The undecorated kilt has a narrow belt (indicated by two incised lines on the front only) worn low on the hips.
Condition: poor condition; badly worn and heavily pitted surface; very worn facial features; two large pits on the face; hands, fingers, feet and toes are heavily worn; some corrosion in areas.
Material notes: bronze with dark brown patina; traces of gold gilding on the abdomen, kilt, knee, and neck.
Technical notes: solid cast; square-topped back pillar; one tang underneath the shin. The left arm is placed closer to the body than the right. The grooves at the armpits and inner elbow were worked after it was cast.
PM^{VIII}: none.
Bibliography: unpublished.

224. Standing Donor Holding an Image of Thoth
LP
Oxford, The Ashmolean Museum, 1971.943
Provenance: unknown; purchased from the Bomford Collection, no. 197.
Dimensions: ht.: 6.4 cm.
Inscription: none.
Description: standing male figure with bald head wearing a long gown, with the right arm raised and the left arm crossed over the torso, holding an figure of a baboon against the chest. The piece has very delicately rendered details. Priest figure has: an ovoid face; no hairline; large, incised eyes; curved, incised eybrows; small, delicate nose; small, pursed mouth; large, projecting ears; narrow neck; rounded chin; average build; broad, flat chest; narrow waist; average-width hips; slender limbs; small left hand; large feet. The long, undecorated gown drapes from the left side around the torso and legs; there is an incised, horizontal line across the mid-back, indicating the top hem of the gown.
Condition: excellent condition; smooth and shiny surface; right hand missing.
Material notes: bronze.
Technical notes: a tang may be under the modern base.

PM^{VIII}: none.
Bibliography: Ashmolean Museum, Dept. of Antiquities 1966: no. 197. Cf.: UCL 8239 (Cat. nr. 188).

225. Kneeling *K3* Priest with Offering Tray on His Head
LP or G/R -- Late Period or Ptolemaic Period
Oxford, The Ashmolean Museum, 1971.944
Provenance: unknown; purchased; from the Bomford Collection, no. 196.
Dimensions: ht.: 6.3 cm.; w.: 4.6 cm. (at elbows)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair, a broad collar and a short, curved kilt, holding a circular offering tray with five cakes on the head; both arms are raised, bend at the elbows, and form a *k3* sign. *K3* priest has: a round face; large, incised, convex eyes, 0.3 cm. in length; incised eyebrows; large, projecting ears; short nose with a bulbous tip; wide mouth; thin lips; short, thick neck; rounded chin; incised hairline straight across the forehead, curving at the temples; large build; broad, slightly modelled chest; thick waist; wide hips; round navel; pronounced paunch; thin arms and legs; small hands and feet; toes not bent. Kilt has wide belt; vertically striated; worn low on the hips; broad collar marked front and back by a series of three incised lines and a row of punctate dots for the dangling fringe.
Condition: excellent condition; complete; majority of the surface is smooth and shiny; worn fingers and toes.
Material notes: bronze with red patina on the left upper arm, the abdomen, and right side of the lap. There is light green patina on the back of the neck, the back, feet, cakes, and lap.
Technical notes: hollow cast(?). There appears to be an entrance hole underneath, between the shins; traces of one tang under the shins; thick groove between the shins and thighs.
PM^{VIII}: none.
Bibliography: Ashmolean Museum, Dept. of Antiquities 1966: no. 196. Cf.: The British Museum, EA 59392 (Cat. nr. 178).

226. Kneeling *K3* Priest with Right arm Raised in Adoration
LP -- "ca. 600 B.C."
Oxford, Pitt Rivers Museum, Acc. Nr. 1884-67-71
Provenance: ex-Augustus Henry Lane Fox Pitt Rivers founding collection, donated 1884. Transferred from the South Kensington Museum; originally received there July 2, 1878.
Dimensions: ht.: 7.8 cm., 9.2 cm. overall; w.: 3.4 cm. (at elbows)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and wears a *shendyt* kilt, balancing an offering tray with seven cakes on the top of the head; the left hand balances the tray; the right arm is bent and the palm faces outward. *K3* priest has: an ovoid face; full cheeks; large, convex eyes; natural eyebrows; large, projecting ears; long nose with a broad tip; wide, pursed mouth with thick lips; mouth indented at corners; rounded chin; thick neck; traces of an incised line across the brow; average build; slender, bipartite chest; average waist; narrow hips; very slight paunch; teardrop navel assymetrically placed; thick arms; thin legs; large hands and feet; modelled fingers and toes (splayed); no nails. There is an incised line on the right palm. Kilt has: vertical striations; horizontal striations on front flap; narrow belt.
Condition: good condition; complete; corroded and dull surface.

Material notes: light green patina on the knees and feet of the light bronze.
Technical notes: solid cast; two tangs: one at the knees, one at the feet. There is a bridge between the tip of the fingers of the right hand and the right side of the tray.
PM^{VIII}: none.
Bibliography: unpublished.

227. Group Scene: Kneeling Donor Presenting the Goddess Maat to Khonsu
LP -- Dynasty 26
Paris, Bibliothèque Nationale de France, 441
Provenance: unknown; ex-Caylus Collection, gift to Cabinet des Médailles in 1762.
Dimensions: ht.: 4.5 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure presenting a small figure of Maat before the god Khonsu; the right hand is touching Maat's crown; the left hand is supporting the goddess figure from below. The figure is wearing close-cropped hair and a short kilt (traces).
Condition: excellent condition, complete; smooth, shiny surface; slight corrosion in grooves on the surface.
Material notes: brown patina (head, chest, abdomen, back, under shins) on light bronze.
Technical notes: solid cast. Cast with a square-topped back pillar and an uninscribed rectangular base (7.6 cm. x 2.7 cm. x 1.2 cm.).
PM^{VIII}: 801-720-600
Bibliography: Caylus 1761: Tome 4, 15-6, pl. vi, nrs. 1-2; Hornemann 1951: part v, pl. 1235.

228. Kneeling Adorant (Plate 76)
LP
Paris, Bibliothèque Nationale de France, 588
Provenance: unknown; ex-Caylus Collection, exhibited in the Musée du Cabinet des Médailles.
Dimensions: ht.: 10 cm.; w.: 4.5 cm. (at shoulders)
Inscription: on the chest. See: App. E, nr. 61.
Description: kneeling male figure with both arms raised in adoration; engraving of Osiris holding a *w3s* scepter on the back; ovoid face, full cheeks; wearing a striated *shendyt* kilt with curved sides.
Condition: good condition; complete; smooth and shiny surface; corrosion in grooves, back of head, top of shoulder; hole and crack on back of head (poss. mended).
Material notes: green patina overall on dark bronze; spotty red patina; white paste (bronze disease?) on upper right arm, armpit, neck, left side of head.
Technical notes: hollow cast; core probably still intact; entrance hold under buttocks, between feet.
PM^{VIII}: none.
Bibliography: Caylus 1756: Tome 2, 32, pl. viii, nrs. 1-2.

229. Striding Donor Holding a Baboon
LP
Paris, The Louvre Museum, Inv. no. E 3365 (formerly AF 392)
Provenance: unknown; ex-Collection Palin, 1859.
Dimensions: ht.: 7 cm.; w.: 2 cm. (at shoulders)
Inscription: none.
Description: striding donor figure with bald head, wearing a belted, undecorated *shendyt* kilt with square-tipped front flap, holding a figure of a baboon. The donor's right leg is bent back (probably occured after manufactured). The donor has: a round face; knobby skull; full cheeks; convex eyes, 0.3 cm.; natural eyebrows; no cosmetic lines; small, angled ears; short, broad nose; small, pursed mouth; thin lips; rounded chin; thin neck; slim build; flat, slender chest (some defined musculature on the chest); narrow waist and hips; no navel; no paunch; slight horizontal indentation on the buttocks; thin limbs; small hands; incised fingers.
Condition: good condition; corroded and dull surface; worn ears; feet missing.
Material notes: blackish bronze with medium green patina on the back of the figure and on the back of the kilt.
Technical notes: solid cast; no tang.
PM^{VIII}: 801-736-430
Bibliography: Hornemann 1951: part ii, pl. 326.

230. Standing Donor Holding a Baboon
LP
Paris, The Louvre Museum, Inv. no. E 3366
Provenance: unknown; ex-Collection Palin.
Dimensions: ht.: 6.2 cm.
Inscription: none.
Description: standing donor figure with shaven head, wearing a long kilt, holding a small figure in the left arm (most likely a baboon). The donor's right arm is raised in adoration, the right hand missing.
Condition: fair condition; corroded, dull surface.
Material notes: bronze.
Technical notes: solid cast; cast on small, rectangular base.
PM^{VIII}: none.
Louvre note no. AE008496
Bibliography: unpublished.

231. Group Scene: Kneeling Adorant Before Osiris who is Protected by the Wings of Isis
LP-G/R -- Dynasty 30 to Ptolemaic Period
Paris, The Louvre Museum, Inv. no. E 3722
Provenance: unknown; gift of Tyszkiewicz, 1862.
Dimensions: adorant figure not measured; ht.: 20.5 cm; l. 11 cm. (group).
Inscription: on the rectangular base. See: App. E, nr. 62.
Description: kneeling male figure with both arms raised in adoration. Adorant has a shaven head and wears a short, striated kilt; leans slightly back.
Condition: fair condition; smooth, dull surface.
Material notes: bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: Rouit 1997: 218, cat. nr. 62; Etienne 2000: 31-2, nt. 39, 102-03, cat. nr.

39.

232. Kneeling Adorant (Plate 72)
TIP-LP -- Dynasty 25-Dynasty 26
Paris, The Louvre Museum, Inv. no. E 3794
Provenance: unknown; gift of Tyszkiewicz, 1862.
Dimensions: ht.: 8.8 cm.; w.: 3.6 cm. (at shoulders)
Inscription: on back pillar. See: App. 5, nr. 63.
Description: male figure with close-cropped hair wearing a short kilt, kneeling with both arms raised in adoration with the palms facing outwards. Adorant has: an ovoid face; convex eyes, 0.4 cm. long; large, angled, well-formed ears; long, pointed nose with a broad tip; small, pursed mouth; pointed chin; thick neck; incised hairline across the brow that is squared at the temples, but the line does not continue around the nape of the neck; large build; broad, bipartite chest; high waist; narrow hips; slight paunch; small punctate navel; average limbs; small hands; large feet; incised fingers and toes. Kilt has vertical striations and a thin belt.
Condition: good condition; complete; mottled and dull surface; facial features worn; no holes.
Material notes: light bronze with green patina on the knees.
Technical notes: solid cast; round-topped back pillar; one tang beneath the shins (now covered by a modern stand).
PM^{VIII}: none.
Bibliography: Rouit 1997: 221, cat. nr. 124.

233. Kneeling *K3* Priest Holding a Box on His Head (Plate 115)
LP
Paris, The Louvre Museum, Inv. no. E 3799
Provenance: unknown; gift of Tyszkiewicz, 1862.
Dimensions: ht.: 7.3 cm.; w.: 5.1 cm. (at elbows)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair, a short, *shendyt* kilt and a broad collar, balancing a square box on the top of the head. The arms form a *k3* sign. Figure has: a narrow, ovoid face; long skull; convex eyes, 0.3 cm. in length; plastic eyebrows; no cosmetic lines; large, projecting ears; long, narrow nose; square chin; thick neck; incised hairline across the brow, but does not continue along the nape; average build; slender, tripartite chest that is modelled high on the body; high, narrow waist; narrow hips; slight paunch; no navel; thin arms and legs; average-sized hands; long, incised fingers. Thin-belted kilt decorated with diagonal striations; front flap decorated with horizontal striations; broad collar marked by three incised lines and a series of short vertical lines to represent the beads.
Condition: good condition; porous and mottled surface; break at the left wrist and the neck (which were mended); mouth and lips are very worn. Only the feet are missing. The box is hollowed, 7 cm. square.
Material notes: spotty green patina overall on the light bronze.
Technical notes: solid cast; uninscribed, round-topped back pillar; single tang underneath the feet.
PM^{VIII}: 801-753-593
Bibliography: Hornemann 1951: part iii, pl. 639; Rouit 1997: 221, cat. nr. 128.

234. Kneeling Priest (Plate 79)
LP
Paris, The Louvre Museum, Inv. no. E 3845
Provenance: unknown; gift of Tyszkiewicz, 1862.
Dimensions: ht.: 4.5 cm.; w.: 1.8 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 64.
Description: kneeling male figure wearing close-cropped hair and a short, striated kilt; heart-shaped face; average build.
Condition: good condition; missing both arms; mottled, dull surface.
Material notes: light green patina (right side of body, back of neck) on dark bronze.
Technical notes: solid cast; one tang.
PM^{VIII}: none.
Bibliography: Rouit 1997: 221, cat. nr. 125.

235. Supplicant
LP
Paris, The Louvre Museum, Inv. no. E 3846
Provenance: unknown; gift of Tyszkiewicz, 1862.
Dimensions: ht.: 3.7 cm.; w.: 1.6 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a striated *shendyt* kilt; both hands rest at the sides of the lap with the palms down. Supplicant has: a rectangular face; incised, convex eyes, 0.1 cm. long; no cosmetic lines; large, projecting ears; long, narrow nose; small, pursed mouth; thin lips; square chin; thick neck; curved incised hairline that extends across the brow and points at the temples; large build; broad chest; high, narrow waist; average hips; deep punctate navel; thin limbs; small hands, irregularly placed; incised fingers; small, angled feet.
Condition: good condition; complete; mottled and dull surface; worn toes. Kilt has: diagonal striations on the front; horizontal striations on the square-tipped front flap; thin belt.
Material notes: light green patina overall on light bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: Rouit 1997: 221, cat. nr. 126.

236. Striding Donor Holding a Baboon
LP
Paris, The Louvre Museum, Inv. no. E 4537
Provenance: unknown; ex-Collection De La Porte, 1864.
Dimensions: ht.: 6.7 cm.; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: striding donor figure wearing close-cropped hair and a long, smooth, high-waisted kilt with a sash over the left shoulder. The right arm is raised and fisted; the left arm with the palm open before the torso is carrying a baboon. Donor has: a long, narrow, rectangular face; deep set, convex eyes, 0.2 cm.long; no cosmetic lines; natural eyebrows; large, projecting ears; long, narrow nose; small, projecting mouth; thin lips; fleshy cheeks and a nasal-labial fold; pointed chin; thin neck; double-incised curved hairline across the brow that does not extend along the nape; slim build; slender chest is slender; high, narrow waist; average hips; no navel; thin arms; thick legs; large hands; right hand with extended thumb is perforated (most likely for the insertion of an object); incised fingers; average feet; toes not incised.

Condition: excellent condition; smooth and shiny surface; chip on the right side of the kilt; toes on the left foot are missing.
Material notes: dark bronze.
Technical notes: solid cast. There is a slight twist in the body.
PM^{VIII}: none.
Bibliography: unpublished.

237. Supplicant (Plate 71)
LP -- Dynasty 30 (probably)
Paris, The Louvre Museum, Inv. no. E 4690 (= N 5042)
Provenance: unknown; ex-Collection De La Porte, 1864.
Dimensions: ht.: 7.2 cm.; w.: approx. 4 cm. (at shoulders)
Inscription: on back pillar; base. See: App. E, nr. 65.
Description: kneeling male figure wearing close-cropped hair and a striated *shendyt* kilt, with both arms down on the lap, palms facing down. The arms are parallel to the thighs and do not touch the lap. Supplicant has: an ovoid face, convex eyes, 0.5 cm. long; plastic eyebrows; no cosmetic lines; large, well-formed, projecting ears; long nose with a broad tip; small, pursed mouth (smiling); thin lips; pointed chin; modelled hairline across the brow, curved at the temples; large build; broad, tripartite chest; narrow waist and hips; teardrop navel; average arms; thin legs; average hands and feet; incised fingers, not toes. Kilt has: a belt; vertical striations; square-bottomed front flap decorated with horizontal striations.
Condition: excellent condition; complete; smooth and shiny surface.
Material notes: rose patina overall on the light bronze.
Technical notes: solid cast; square-topped back pillar; cast on rectangular base, 3 cm. x 4 cm.
PM^{VIII}: none.
Bibliography: unpublished.

238. Striding Adorant
LP
Paris, The Louvre Museum, Inv. no. E 4691
Provenance: unknown.
Dimensions: ht: 5.9 cm.; w.: 2 cm. (at shoulders)
Inscription: none.
Description: striding male figure wearing close-cropped hair and a *shendyt* kilt, with both arms raised in adoration, palms facing outwards. Adorant has: an ovoid face; convex eyes, 0.2 cm. long; eyebrows not rendered; traces of cosmetic lines; large ears; long, narrow nose; wide, open mouth; thin lips; square chin; thick neck; incised hairline extends straight across the brow, curves at the temples, continues down around the ear, and down the nape of the neck; large build; broad, flat chest; a high waist, average hips; no paunch or navel; average arms and legs; small hands; incised fingers (three fingers present). Kilt has a thin belt; is decorated with diagonal striations going inward in both directions; front flap is decorated with horizontal striations.
Condition: poor condition; worn, dull surface; kilt broken off on the right side; left hand, left foot and right leg are missing.
Material notes: dark bronze with light green patina under the arms and under the right hip.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

239. Dancing(?) Priest, Pashedbastet (Plate 111)
LP -- Dynasty 26
Paris, The Louvre Museum, Inv. no. E 4692
Provenance: unknown; ex-Collection De La Porte, 1864.
Dimensions: ht.: 6.6 cm.; w.: approx. 2.6 cm. (at shoulders)
Inscription: back of kilt. See: App. E, nr. 66.
Description: Pashedbastet is performing a ritual dance, standing on the right leg; the left leg is lifted up in the air; both arms are raised in adoration. The figure is rendered with close-cropped hair and wears a striated, knee-length kilt with vertical striations and a thin belt. Figure has: a round face; full cheeks; convex eyes, approx. 0.3 cm. in length; natural brows; no cosmetic lines; large, well-formed ears; short, broad nose; small, pursed mouth; thick lower lip; rounded chin; thin neck; curved incised hairline across the brow that points at the temples, comes down towards and around the ears; large build; flatly modelled, broad chest; low, narrow waist; narrow hips; teardrop navel; no paunch; thin limbs.
Condition: good condition; smooth and shiny surface; hands, right leg and left foot are missing.
Material notes: dark bronze.
Technical notes: solid cast. There appears to be chisel work at the arm pits; groove at the neck.
PMVIII: 801-739-800
Bibliography: Hornemann 1951: part ii, pl. 348.

240. Kneeling Donor Holding a Cartouche-shaped Container (Plate 98)
LP -- Dynasty 30 (probably)
Paris, The Louvre Museum, Inv. no. E 4695
Provenance: unknown; ex-Collection De La Porte, 1864.
Dimensions: ht: 6.2 cm., 7.2 cm. overall; w.: 2.8 cm. (at shoulders)
Inscription: on back pillar. See: App. E, nr. 67.
Description: kneeling male figure wearing close-cropped hair, a striated knee-length kilt (with thin belt) and a broad collar, presenting a cartouche-shaped box. Donor has: an ovoid face; full cheeks; convex eyes, 0.3 cm. in length; plastic eyebrows; faint cosmetic lines; large, angled, and projecting ears; long, triangular nose; small, pursed, smiling mouth; thin lips; square chin; thick neck is thick; incised hairline across the brow and down the nape; large build; broad, flat, tripartite chest; high, narrow waist; narrow hips; slight paunch; slight, punctate navel; average arms; thin legs; small hands and feet; incised fingers.
Condition: excellent condition; complete; smooth and dull surface; abrasions on the left elbow.
Material notes: spotty, medium green patina on light bronze.
Technical notes: solid cast; square-topped back pillar.
PMVIII: 801-753-595
Bibliography: Hornemann 1951: part iii, pl. 609.

241. Kneeling Priest Holding a Child
LP -- Dynasty 26
Paris, The Louvre Museum, Inv. no. E 5784 (Formerly AF 1702)
Provenance: unknown.
Dimensions: ht.: 6.2 cm.; w.: ca. 2.5 cm. (at shoulders)
Inscription: on back pillar, base. See: App. E, nr. 68.
Description: kneeling male figure, wearing close-cropped hair and short kilt, holding a

child; cast on its own base.
Condition: excellent condition; complete; smooth, shiny surface.
Material notes: spotty light green patina on dark bronze.
Technical notes: solid cast; round-topped back pillar.
PMVIII: 801-720-610
Bibliography: Drioton 1931: 581-85, pls. i-ii; Hornemann 1951: part v, pl. 1443.

242. Kneeling *K3* Priest Holding a Jar on His Left Shoulder (Plate 118)
LP
Paris, The Louvre Museum, Inv. no. E 5949 (Formerly AF 539)
Provenance: unknown; ex-Collection Rousset Bey, 1868.
Dimensions: ht.: 3.6 cm.; w.: 2.5 cm. (at elbows)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a high-waisted, short kilt, holding a jar on the left shoulder; oblong face; slim build.
Condition: excellent condition, complete; mottled, dull surface.
Material notes: light green patina (jar, chest, back) on dark bronze.
Technical notes: solid cast; slight twist to body; head tilted.
PMVIII: 801-752-860
Bibliography: Hornemann 1951: part iii, pl. 653.

243. Group Scene: Supplicant Balancing an Offering Tray on His Head, Before a Lion Goddess (Plate 114)
LP
Paris, The Louvre Museum, Inv. no. E 5968
Provenance: unknown; ex-Collection Roussey Bey, 1868.
Dimensions: priest, ht.: 6.2 cm.
Inscription: none.
Description: small male figure with shaven head, wearing a short kilt, kneeling with both arms flush against the body, palms faced down on the lap, balancing an offering tray (with duck offering) on its head; oblong face, large ears; slender build; thin limbs.
Condition: good condition.
Material notes: bronze.
Technical notes: solid cast; one large tang under ankles.
PMVIII: none.
Bibliography: unpublished.

244. Group Scene: Kneeling Adorant Before Isis Protecting Horus
LP -- Dynasty 30 (?)
Paris, The Louvre Museum, Inv. no. E 9421 (Formerly AF 1996)
Provenance: unknown; ex-Collection Sorlin D'Origny, 1889.
Dimensions: priest, ht.: 3.9 cm.
Inscription: on rectangular group base. See: App. E, nr. 69.
Description: kneeling male figure with shaven head, wearing a short kilt, with both arms raised in adoration before a seated figure of Horus, who is protected by the wings of Isis; priest figure has large head, average build, thin limbs.
Condition: fair condition.
Material notes: bronze.
Technical notes: solid cast; round-topped back pillar from mid-head to buttocks.

PMVIII: 801-720-630
Bibliography: Hornemann 1951: part v, pl. 1378; Etienne 2000: 32, nt. 42, 103, cat. nr. 42.

245. Striding *K3* Priest with Offering Tray on His Head (Plate 119)
LP
Paris, The Louvre Museum, Inv. no. E 10785(a)
Provenance: unknown; ex-Collection Sivadjian, 1899.
Dimensions: ht.: 6.2 cm.; w.: 3.1 cm. (at elbows)
Inscription: none.
Description: striding male figure with shaven head, wearing a striated, *shendyt* kilt, balancing an offering tray on its head (1.9 cm. dia.) with five cakes on it. The arms form a *k3* sign. Priest figure has a rectangular face, average build.
Condition: good condition, complete; dull surface.
Material notes: medium green patina (base, feet, neck, shoulders) on dark bronze.
Technical notes: solid cast. Rectangular base found with it (2.7 cm. x 1.1 cm.)
PMVIII: 801-737-260
Bibliography: Hornemann 1951: part ii, pl. 336.

246. Kneeling *K3* Priest with Right Arm Raised in Adoration (Plate 113)
LP or G/R -- LP or Ptolemaic Period
Paris, The Louvre Museum, Inv. no. E 10785(b)
Provenance: unknown; ex-Collection Sivadjian, 1899.
Dimensions: ht.: 5.5 cm.; w.: 3 cm. (right shoulder to left elbow)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a striated, *shendyt* kilt, balancing an offering tray holding fourteen cakes on its head (2.2 cm. dia.); right arm raised in adoration; round face; full cheeks; modeled hairline; large build; punctate navel and nipples (irreg.); broad collar with punctate beading.
Condition: good condition, complete; mottled, dull surface; break on right upper arm (mended).
Material notes: light green patina (head, shoulders) on dark bronze.
Technical notes: solid cast.
PMVIII: 801-752-760
Bibliography: Hornemann 1951: part iii, pl. 652.

247. Kneeling Priest Pouring a Libation
LP
Paris, The Louvre Museum, Inv. no. E 10785(c)
Provenance: unknown; ex-Collection Sivadjian, 1899.
Dimensions: ht.: 6.9 cm.; w.: 2.8 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short, striated kilt, pouring a libation, vase placed laterally; round face, full cheeks; large build.
Condition: excellent condition; toes missing; smooth, dull surface.
Material notes: light and medium green patina overall on dark bronze; white paste present behind right ear.
Technical notes: solid cast.
PMVIII: 801-752-600

Bibliography: Hornemann 1951: part iii, pl. 564.

248. Group Scene: Striding Priest Pouring a Libation Before Buto as an Otter
LP
Paris, The Louvre Museum, Inv. no. E 14227
Provenance: unknown.
Dimensions: priest, ht.: 7.2 cm.
Inscription: on rectangular group base. See: App. E, nr. 70.
Description: striding priest with shaven head, wearing a short kilt, holding both arms outward. He is grasping the *hez* vase perpendicular to his body, in the act of pouring the libation; round head, round face, large ears, slender body, long limbs.
Condition: good condition; smooth, shiny surface.
Material notes: bronze.
Technical notes: solid cast; one tang under each foot.
PM^{VIII}: 801-720-615
Bibliography: Drioton 1932: 18, fig. on 17 (as ichneumon); Hornemann 1951: part v, pl. 1326; Roeder 1956: 303 [§372c]; Brunner-Traut 1968: 26 [6], taf. ii [4] (text); Etienne 2000: 26, nt. 32, (fig), 102, cat. nr. 32.

249. Group Scene: Supplicant Kneeling Between Horus and Thoth
TIP/LP
Paris, The Louvre Museum, Inv. no. E 17395
Provenance: unknown; purchased in 1950.
Dimensions: priest, ht. 11.5 cm.
Inscription: none.
Description: kneeling male figure with both arms down, palms flush on the lap, between striding bronze figures of Horus and Thoth. Supplicant has: an oblong face, shaven head, large, projecting ears, low brow, long nose, wide mouth, broad shoulders, high, narrow waist, slender hips and limbs, small hands, and wears a *shendyt* kilt.
Condition: poor condition; severely corroded; details worn.
Material notes: bronze.
Technical notes: solid cast.
PM^{VIII}: 801-720-620
Bibliography: Vandier 1951: 63, cat. nr. 5, fig. 2; Musèe Guimet 1959: nr. 213; Ziegler and Bovot 2001: 302, nr. 7.

250. Striding Donor Carrying a Baboon (head of priest missing)
LP
Paris, The Louvre Museum, Inv. no. E 17414(a)
Provenance: unknown.
Dimensions: ht.: 5.9 cm., 7 cm. overall; w.: 1.8 cm. (at shoulders)
Inscription: none.
Description: striding donor figure with left leg advanced, wearing a long gown. The figure holds a small figure of a baboon in both arms.
Condition: poor condition; head, right hand missing; mottled, dull surface.
Material notes: light green patina overall on dark bronze (except base).
Technical notes: solid cast; cast on flat, rectangular base (3.1 cm. x 1.2 cm.).
PM^{VIII}: none.

Louvre note no. AE009755
Bibliography: unpublished.

251. Standing Donor Carrying a Baboon
LP
Paris, The Louvre Museum, Inv. no. E 17414(b)
Provenance: unknown; gift, 1951.
Dimensions: ht.: 5.8 cm., 6.5 cm. overall; w.: 1.6 cm (at shoulders)
Inscription: none.
Description: standing donor figure with shaven head (disproportionately large head), wearing a long kilt with a triangular apron. The figure bends slightly forward, holding a small figure of a baboon in the left arm; the right arm is raised in adoration. Priest figure has a "New Kingdom"-derived profile (?), natural brows; apron has horizontal striations; slim build.
Condition: good condition, complete; corroded surface; features worn.
Material notes: green patina overall on dark bronze; red patina on arms.
Technical notes: solid cast; one tang (.6 cm. long).
PMVIII: none.
Bibliography: unpublished.

252. Striding Priest Carrying Two Objects (Plate 108)
LP
Paris, The Louvre Museum, Inv. no. E 22167
Provenance: Formerly Musèe Guimet 4668.
Dimensions: ht.: 8.2 cm.; w.: 2.4 cm. (at shoulders)
Inscription: none.
Description: striding male figure with shaven head, wearing a striated, *shendyt* kilt, holding in the right hand a cylindrical object (probably a scroll) and in the left hand a flat object (similar to an *ankh* shape). Priest figure has: an oblong face; knobby skull; large build; fleshy abdomen; broad collar.
Condition: excellent condition, complete; shiny surface.
Material notes: light yellow patina overall on dark bronze; red patina on buttocks.
Technical notes: solid cast.
PMVIII: none.
Biblioaphy: unpublished.

253. Striding Donor Carrying a Baboon
LP
Paris, The Louvre Museum, Inv. no. E 22173
Provenance: Formerly Musèe Guimet 4674.
Dimensions: ht.: 6.9 cm.; w.: 2.4 cm. (at shoulders)
Inscription: none.
Description: striding donor figure, with shaven head, wearing a long kilt and triangular apron, with large sash over left shoulder, carrying a small figure of a baboon in the left arm; right arm was (probably) raised in adoration.
Condition: poor condition; right arm, both shins/feet missing; mottled surface is corroded and dull.
Material notes: spotty light green patina (face, kilt, back of left arm) on dark bronze; red patina on chest, skull, apron.
Technical notes: solid cast.

PMVIII: none.
Bibliography: unpublished.

254. Kneeling Man with Palms to His Ears (Plate 77)
LP -- Dynasty 26 or later
Paris, The Louvre Museum, Inv. no. E 27107
Provenance: unknown; gift of Kahn Wolf.
Dimensions: ht.: 8.2 cm.: w.: 3.8 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing a short wig and a striated, *shendyt* kilt, with both hands to its ears; round face; natural brows; thick neck; large build; striations of kilt have a double line pattern.
Condition: good condition, complete; mottled, dull surface.
Material notes: reddish-brown patina overall on light bronze; green patina on chest, shoulders and feet.
Technical notes: solid cast(?).
PMVIII: none.
Bibliography: Vandier 1973: 109, nt. 16.

255. Group Scene: Kneeling Adorant Before Amun-Re
LP -- Dynasty 26
Paris, The Louvre Museum, Inv. no. N 512 (=N 1608; formerly AF 1670)
Provenance: unknown; ex-Collection Salt, 1826.
Dimensions: priest not measured.
Inscription: on back pillar. See: App. E, nr. 71.
Description: kneeling male figure, wearing close-cropped hair and a striated knee-length kilt (low on the abdomen), with both arms raised in adoration. Adorant has: an ovoid face, plastic eyebrows; large build; slight paunch.
Condition: good condition, complete; mottled surface is corroded and dull.
Material notes: spotty red and green patina on dark bronze; spots of white paste on the right ear, kilt, and the back of the neck; silver or electrum inlay.
Technical notes: solid cast; two tangs.
PMVIII: 801-720-625
Bibliography: Pierret 1873: 42; Perrot and Chipiez 1882: 51; Hunger and Lamer 1923: abb. 8; Monnet 1955: 37-47, figs. 1b-c, 2, pls. 2-3 (text); Wild 1958: 413, nt. 2; Leclant 1961: 82, nrs. 3, 5, 89, nr. 2; id. 1975: 265, nt. 4; Vittmann 1978: 32, nr. 20; Jansen-Winckeln 1996: 187, 197-98; Thiem 1996: 101, 105; Ziegler 1996: 38, nt. 39; Pressl 1998: 207; Kahl 1999: 326, nr. 169.

256. Standing Donor Holding a Figure of Maat (Plate 91)
LP
Paris, The Louvre Museum, Inv. no. N 1592
Provenance: unknown.
Dimensions: ht.: 6.8 cm., 7.5 cm. overall; w.: 1.6 cm. (at shoulders)
Inscription: none.
Description: standing donor figure holding a figure of the goddess, Maat, in the left arm; the right arm is raised. Maat's long feather extends from the donor's chin to the top of her head. The donor has a shaven head; long, narrow face; 0.3 cm. round eyes; knobby skull; a slender build and wears a long gown
Condition: good condition; right hand missing; smooth, dull surface.

Material notes: red patina overall on light bronze.
Technical notes: solid cast; one tang (0.7 cm. long).
PM^{VIII}: none.
Bibliography: unpublished.

257. Striding *K3* Priest Balancing an Offering Tray on His Head (Plate 120)
LP
Paris, The Louvre Museum, Inv. no. N 4387(?)
Provenance: unknown.
Dimensions: ht.: 7.4 cm.; 2.1 cm. (at shoulders)
Inscription: none.
Description: striding male figure with left leg advanced, wearing a short, striated kilt, balancing an offering tray (1.5 cm. dia.) on the head. Both arms are raised with palms facing outward; heart-shaped face; average build; thin belt with pronounced boss.
Condition: very poor condition; left arm, both feet missing; badly corroded surface; facial features worn.
Material notes: light green patina (chest, legs, head) on light bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Louvre note no. AE009775
Bibliography: unpublished.

258. Striding Priest Carrying a Tall Conical Vase
LP
Paris, The Louvre Museum, Inv. no. N 4526
Provenance: unknown.
Dimensions: ht.: 5.2 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: striding male figure carrying a tall, conical vase over left leg; left hand holds from below; right hand holds object from above. Priest has: an ovoid face, average build.
Condition: poor condition; lower legs missing; corroded and dull surface; facial features worn.
Material notes: light green patina overall; white paste present under right wrist.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: unpublished.

259. Striding Priest Carrying a Large Jar (fragment)
LP
Paris, The Louvre Museum, Inv. no. N 4527
Provenance: unknown.
Dimensions: ht.: 3.9 cm.; w.: 1.9 cm. (at shoulders)
Inscription: none.
Description: striding male figure with left leg advanced, wearing an undecorated, short kilt and holding a large, open mouth jar with a lump inside of it; priest figure has large build.
Condition: very poor condition; head, legs missing; surface is badly corroded and dull.
Material notes: light green patina overall.
Technical notes: solid cast; bridge at elbows.

PM^{VIII}: none.
Bibliography: unpublished.

260. Striding Adorant
LP or G/R -- LP or Ptolemaic Period
Paris, The Louvre Museum, Inv. no. N 4528
Provenance: unknown.
Dimensions: ht.: 6.6 cm.; w.: 2 cm. (at shoulders)
Inscription: none.
Description: striding male figure with both arms raised in adoration; arms forward, palms face down. The adorant has a shaven head and wears an undecorated, knee-length kilt.
Priest has: heart-shaped face, large eyes, large build.
Condition: poor condition; lower legs, left hand missing; corroded surface.
Material notes: red patina overall on light bronze; spotty green patina.
Technical notes: solid cast.
PM^{VIII}: 801-728-440
Bibliography: Hornemann 1951: part i, pl. 315; Roeder 1956: 304 [§373, a].

261. Kneeling *K3* Priest with One *Hez* Vase on Each Shoulder (Plate 117)
LP
Paris, The Louvre Museum, Inv. no. N 5048
Provenance: unknown.
Dimensions: ht.: 4.9 cm.; w.: approx. 4.5 cm. (at elbows)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a knee-length kilt (with a very thick belt), balancing one *hez* vase on each shoulder. The arms form a *k3* sign. The priest figure has a square face, full cheeks, flat top (of head), stylized pectoral muscles, and large build. Kilt may be a sash-kilt, though stylized: vertical striations on sides with a central median incised line on lap; wide band (3 striations). The band appears as if it was a sash wrapped high around the torso.
Condition: good condition, complete; mottled, shiny surface.
Material notes: spotty light green patina on light bronze.
Technical notes: solid cast; head appears to look upward.
PM^{VIII}: 801-752-857
Bibliography: Hornemann 1951: part iii, pl. 638.

262. Group Scene: Kneeling Adorant Before Apis
LP
Paris, The Louvre Museum, Inv. no. N 5166a
Provenance: Serapeum (?).
Dimensions: priest, ht.: 4.5 cm.
Inscription: none.
Description: kneeling male figure with shaven head, wearing a short kilt, with both arms raised in adoration; large, angular cranium, low, projecting ears, prominent nose, average build, slender limbs.
Condition: fair condition; heavily corroded; forearms missing.
Material notes: bronze.
Technical notes: solid cast; two tangs (under knees, under ankles).
PM^{VIII}: none.

Bibliography: unpublished.

263. Group Scene: Supplicant Before Apis
LP
Paris, The Louvre Museum, Inv. no. N 5166b
Provenance: Serapeum (?).
Dimensions: priest, ht.: 4.3 cm.
Inscription: none.
Description: kneeling male figure with both hands on lap; shaven head, large angled ears, small facial area, slender neck and body, thin limbs, slight modeling on chest, short kilt. Figure gazes upwards.
Condition: good condition; smooth, shiny surface.
Material notes: bronze.
Technical notes: solid cast; on thin rectangular base.
PM^{VIII}: none.
Bibliography: unpublished.

264. Striding Priest Carrying a Large Conical Bowl (Plate 105)
LP
Paris, The Louvre Museum, s.n.
Provenance: unknown.
Dimensions: ht.: 7.2 cm.; w.: 2 cm. (at shoulders)
Inscription: none.
Description: striding male figure with left leg advanced, wearing close-cropped hair and an undecorated, short kilt, carrying a large conical bowl. The figure is cast on its own base (1.2 cm. x 3.1 cm.). The bowl has a concave opening. The priest figure has: an ovoid face; flat top (of head); large build; narrow hips and waist; long, narrow hands and feet.
Condition: good condition, complete; worn facial features; overall surface is mottled and dull.
Material notes: dark green patina (torso, legs, under neck) on light bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Louvre note no. AE006551
Bibliography: unpublished.

265. Kneeling Man with Both Arms Stretched Forward
LP-G/R -- Dynasty 30 to Ptolemaic Period
Paris, The Louvre Museum, s.n.
Provenance: unknown.
Dimensions: ht.: 14 cm.: w.: approx. 7 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing an undecorated, *shendyt* kilt with a thick belt, holding both arms forward and palms faced inward. Large build; broad,tripartite chest; muscular arms and legs; narrow waist; fleshy abdomen, but muscular; large, teardrop navel.
Condition: good condition; head, lower left arm missing; smooth, shiny surface.
Material notes: spotty light green patina on light bronze.
Technical notes: hollow cast; sand core present.
PM^{VIII}: none.

Louvre note no. AE009778
Bibliography: unpublished.

266. Kneeling Priest Pouring a Libation
LP
Paris, The Louvre Museum, s.n.
Provenance: unknown.
Dimensions: ht.: 4.2 cm., 4.7 cm. overall; w.: 1.6 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a knee-length kilt, pouring a libation; no tray present. Priest figure has: a square face, wide eyes; an irregularly placed, pursed mouth; large build, broad, bipartite chest. Cast with a square-topped back pillar; surface covered with a reed pattern (vertical striations separated by five horizontal bands).
Condition: excellent condition, complete; smooth, dull surface.
Material notes: spotty red and yellow patina on dark bronze.
Technical notes: solid cast; one tang (1 cm.).
PM^{VIII}: none.
Louvre note no. AE034133
Bibliography: unpublished.

267. Supplicant
LP
Paris, The Louvre Museum, s.n.
Provenance: unknown.
Dimensions: ht.: 6.3 cm.; w.: 2.4 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with both palms faced down on lap. The figure is fasioned with close-cropped hair and a striated, *shendyt* kilt. Eyes irregularly positioned, plastic eyebrows, average build, broad tripartite chest, slight paunch.
Condition: poor condition; left hand missing; highly corroded and dull surface; bronze disease under right lower arm and thigh.
Material notes: spotty medium green patina overall on light bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Louvre no. on figure: "AF 792"
Bibliography: unpublished.

268. Supplicant on a Rectangular Base
LP
Paris, The Louvre Museum, s.n.
Provenance: unknown; gift of Tyszkiewicz, 1862.
Dimensions: ht.: 3.3 cm.; w.: 1.2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a short kilt, with both hands faced down on the sides of the lap. Priest has: an ovoid face; natural brows; large projecting ears; large build; long navel; modeled pectorals; groove on back.
Condition: good condition, complete; smooth, dull surface; some incrustation.
Material notes: green patina overall.
Technical notes: solid cast; figure is cast on its own base (1.7 cm. x 1.2 cm. x 2 cm.) and

attached to a larger rectangular base (7.7 cm. x 3.1 cm. x 1.7 cm.).
PM^{VIII}: none.
Louvre no. on figure: "E 3723a"
Bibliography: Rouit 1997: 330, cat. nr. 121.

269. Kneeling Priest Pouring a Libation
LP
Paris, The Louvre Museum, s.n.
Provenance: unknown.
Dimensions: ht.: 4.6 cm.; w.: 2.2 cm. (at shoulders)
Inscription: none.
Description: kneeling male figure with shaven head, wearing a knee-length, striated kilt, holding a *hetep*-shaped offering tray in left hand. Pouring a libation, vase missing. Priest has round face, plastic eyebrows, flat top (of head), large build, broad tripartite chest, vertical groove on back, fleshy abdomen, punctate navel.
Condition: good condition; right hand missing; smooth, dull surface.
Material notes: light green patina overall.
Technical notes: solid cast.
PM^{VIII}: none.
Louvre no. on figure: "E 4292"
Bibliography: unpublished.

270. Kneeling Priest Presenting Maat
LP-G/R -- Late Period or Ptolemaic Period
Paris, Musée du Petit Palais, s.n.
Provenance: unknown; formerly in H. Hoffmann collection; formerly in the Collection Dutuit. (This figure currently stored in the Louvre Reserves.)
Dimensions: not measured.
Inscription: none.
Description: kneeling male figure presenting a small figure of Maat.
Condition: not seen.
PM^{VIII}: 801-750-770
Bibliography: Legrain 1894a: cat. nr. 436. See Lapauze 1925: 74 [163].

271. Striding Adorant
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 746
Provenance: unknown; ex-Castiglione Collection.
Dimensions: ht.: 8.2 cm.
Inscription: none.
Description: striding male figure on small rectangular base, with shaven head and wearing a long, undecorated kilt (worn below the navel). Both arms are bent at the elbows; the forearms and hands are raised in adoration, palms facing outward. Slight modeling on chest, narrow waist and hips, circular navel; sharp, incised facial features, large eyes, broad mouth, thick neck.
Condition: fair condition; slight pitting.
Material notes: brown patina overall on dark bronze.
Technical notes: solid cast.
PM^{VIII}: none.

Bibliography: Golenischeff 1891: 90, nr. 746; Lapis and Matthieu 1969: 121-22, cat. nr. 128, fig. 82.

272. Striding Donor Carrying a Figure of Osiris
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 748
Provenance: unknown; ex-Castiglione Collection. Acquired by Russian Academy of Sciences, 1825. Transferred to Hermitage from Egyptian Museum of the Academy of Sciences, 1862.
Dimensions: ht.: 8.3 cm.
Inscription: none.
Description: striding male figure wearing close-cropped hair and short, undecorated kilt, presenting a seated figure of Osiris in its bent left arm, the right hand raised in adoration. Figure has a large build, broad, muscular chest, narrow waist, average hips, muscular limbs; facial features sharply incised; plastic cosmetic lines, large eyes and ears; wide mouth, thick lower lip.
Condition: fair condition; crudely worked bronze; cracking on arms; right hand missing.
Material notes: spotty red patina on dark bronze.
Technical notes: solid cast; tangs below feet.
PM^{VIII}: none.
Bibliography: Golenischeff 1891: 91, nr. 748; Lapis and Matthieu 1969: 122, cat. nr. 129, fig.83.

273. Striding Priest Carrying a Tall Beaker-shaped Vase
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 750
Provenance: unknown; ex-Castiglione Collection. Acquired by Russian Academy of Sciences, 1825. Transferred to Hermitage from Egyptian Museum of the Academy of Sciences, 1862.
Dimensions: ht.: 7 cm.
Inscription: none.
Description: striding male figure with shaven head, wearing a short undecorated kilt, carrying a tall, wide-brimmed beaker vase in the lowered left hand, at side of hip; the right arm hands down to the right side, the fist is perforated. Figure has: a round face, large eyes, nose and ears, thick neck, broad shoulders, slender body and limbs.
Condition: fair condtion; corroded, highly worn surface; facial features worn.
Material notes: gold patina on light bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: Golenischeff 1891: 91, nr. 750; Lapis and Matthieu 1969: 122, cat. nr. 130.

274. Kneeling Priest with Raised Right Arm (Plate 78)
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 751
Provenance: unknown; ex-Castiglione Collection. Acquired by Russian Academy of Sciences, 1825. Transferred to Hermitage from Egyptian Museum of the Academy of Sciences, 1862.
Dimensions: ht.: 8.7 cm.
Inscription: on back pillar; none on base. See: App. E, nr. 72.

Description: kneeling male figure wearing close cropped hair and *shendyt* kilt, with raised right arm (palm facing outward) and left arm down with hand on lap. Large head, ears, sharp incised facial features; wide nostrils, wide mouth, thick lower lip, broad shoulders, thick waist and hips; incised fingers.
Condition: fair condition; smooth, shiny surface; flaking. Large pit on back of head.
Material notes: spotty rose patina on dark bronze; large spot of gold patina on right side of forehead.
Technical notes: solid cast on large, rectangular base; square-topped back pillar.
PM^{VIII}: 801-753-615
Bibliography: Golenischeff 1891: 91, nr. 751; Lapis and Matthieu 1969: 122-23, cat. nr. 133, fig. 87, pl. iv (text).

275. Kneeling Man (head missing)
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 753
Provenance: unknown; ex-Castiglione Collection (?). If so, acquired by Russian Academy of Sciences, 1825. Transferred to Hermitage from Egyptian Museum of the Academy of Sciences, 1862.
Dimensions: ht.: 4.8 cm.
Inscription: none.
Description: kneeling male figure wearing a *shendyt* kilt; fragment of right arm indicates that both arms were probably extended forward, raised in adoration. Broad shoulders, narrow waist and hips; bipartite chest, large oval navel, slender limbs.
Condition: poor condition; corroded, shiny surface; head and both arms missing; breaks at shoulders, right upper arm preserved and re-attached. Right forearm missing.
Material notes: orange patina on dark bronze.
Technical notes: solid cast; small, flat base (?).
PM^{VIII}: none.
Bibliography: Golenischeff 1891: 92, nr. 753; Lapis and Matthieu 1969: 124, cat. nr. 140.

276. Kneeling Priest Pouring a Libation onto an Offering Tray (Plate 101)
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 754
Provenance: unknown; ex-Castiglione Collection. Acquired by Russian Academy of Sciences, 1825. Transferred to Hermitage from Egyptian Museum of the Academy of Sciences, 1862.
Dimensions: ht.: 5.3 cm.
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and a stylized sash kilt, pouring a libation from a *hez* vase onto a *hetep*-shaped offering tray; left palm up under tray; right palm vertical holding base of vase. Full face, large ears, broad nose, wide mouth; short neck; broad shoulders, wide-set, large palstic nipples, narrow waist and hips; large, shallow navel; wearing a sash kilt with a large boss/buckle and narrow triangular apron.
Condition: poor condition; heavily corroded, especially the head.
Material notes: brown patina overall on dark bronze.
Technical notes: solid cast; thick tang under knees/kilt.
PM^{VIII}: none.
Bibliography: Golenischeff 1891: 92, nr. 754; Lapis and Matthieu 1969: 123, cat. nr.

277. Striding Adorant
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 2660
Provenance: unknown; ex-Count Delia Collection, 1913.
Dimensions: ht.: 13 cm.
Inscription: on base. See: App. E, nr. 73.
Description: striding male figure wearing close-cropped hair and a shin-length, sash-kilt, with both arms raised before him in adoration. Figure has: an ovoid face, delicately modeled facial features, large eyes, long nose, small pursed mouth, large ears, thick neck, broad shoulders, slightly modeled pectorals, thick waist, hips, limbs; large hands and feet. Sash kilt has an extremely large belt represented by four striations.
Condition: good condition; smooth, shiny surface.
Material notes: brown patina on dark bronze.
Technical notes: solid cast; one tang under base.
PM^{VIII}: 801-728-500
Bibliography: Lapis and Matthieu 1969: 121, cat. nr. 127, fig. 81, pl. iv (text).

278. Supplicant
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 2830
Provenance: unknown.
Dimensions: ht.: 3.7 cm.
Inscription: none.
Description: kneeling male figure with shaven head, wearing a short kilt; palms placed down on lap. Large head, ovoid face; long nose, thick neck, broad shoulders, slightly modeled chest, narrow waist, large navel; long arms and spindle-like legs; thin body.
Condition: fair condition; smooth, shiny surface; worn facial features.
Material notes: mottled pink patina on dark bronze.
Technical notes: solid cast; one long tang under ankles.
PM^{VIII}: none.
Bibliography: Lapis and Matthieu 1969: 123, cat. nr. 137.

279. Kneeling Priest
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 4809
Provenance: unknown; ex-Bobrovski Collection, 1920.
Dimensions: ht.: 5.3 cm.
Inscription: none.
Description: kneeling male figure with shaven head, wearing a knee-length, undecorated kilt. Oval-shaped face, large nose, broad, smiling mouth, narrow neck, broad shoulders, little modeling overall, wide, teardrop navel, wide waistband worn low on abdomen; thin legs.
Condition: fair condition; smooth, shiny surface; facial features worn; corrosion in arm pit area; arms missing from elbows.
Material notes: orange patina on light bronze.
Technical notes: solid cast; one tang under shins.
PM^{VIII}: none.
Bibliography: Lapis and Matthieu 1969: 123, cat. nr. 139.

280. Striding *K3* Priest Carrying a Vessel on His Left Shoulder (Plate 123)
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 5551
Provenance: unknown. From the Museum of Fine Arts, Moscow, 1930.
Dimensions: ht.: 6.3 cm.
Inscription: none.
Description: striding male figure with shaven head, wearing a long kilt and carrying a large vessel on the left shoulder. Figure has: an ovoid face, long nose, thick neck, broad shoulders, thin limbs, slender body, small navel, kilt worn low on torso.
Condition: poor condition; highly corroded, cracked and brittle; right arm missing.
Material notes: light brown patina on dark bronze.
Technical notes: solid cast; thin base, one tang under base.
PM^{VIII}: none.
Bibliography: Lapis and Matthieu 1969: 122, cat. nr. 131, fig. 84.

281. Kneeling Adorant
LP
St. Petersburg, The Hermitage Museum, Inv. nr. 18818
Provenance: unknown; ex-I.I. Tolstoi Collection, 1953.
Dimensions: ht.: 3 cm.
Inscription: none.
Description: kneeling male figure with shaven head, wearing a knee-length kilt (?), with both arms raised in adoration. Full face, large eyes, small nose, large ears, broad shoulders, high, narrow waist.
Condition: poor condition; smooth, shiny surface on head; corroded, shiny surface on body; right arm missing.
Material notes: red patina overall on dark bronze.
Technical notes: solid cast.
PM^{VIII}: none.
Bibliography: Lapis and Matthieu 1969: 123, cat. nr. 138.

282. Kneeling Adorant Presenting a Figure of Osiris
LP -- Dynasty 26
San Bernardino, CA, California State University, San Bernardino, Robert V. Fullerton Art Museum, Harer Family Trust Collection, cat. nr. 30
Provenance: unknown; ex-E.H. Heckett Collection, NY: H. Phelps Clawson, Goshen, NY; Ralph M. Chait, NY; Sotheby's (NY) and Christie's in 1977.
Dimensions: ht.: 7.3 cm.
Inscription: none.
Description: kneeling male figure wearing close-cropped hair, a stylized *shendyt* kilt and armlets, with both arms raised in adoration. The adorant wears a striated, narrow strap that loops over his left shoulder and continues along the back. Attached to the loop at the front of his chest is a seated figure of Osiris with crook and flail (with a base under his feet); round face; full cheeks; narrow eyes; short nose; wide mouth; broad shoulders; narrow waist; slightly swelling hips; average-size limbs; small hands and feet.
Condition: fair condition; smooth, dull surface.
Material notes: bronze.
Technical notes: solid cast; cast with a back pillar (back of head to just above feet) and a thin, rectangular base; one tang under base.
PM^{VIII}: 801-750-830

Bibliography: Carnegie Institute 1964: cat. nr. 40 (publ. as NK -- Dynasty 18); *Sotheby Parke Bernet (NY) Sale Cat.* May 21, 1977: nr. 352; *Christie Sale Cat.* Nov. 17-8, 1977: nr. 489, pl. 44 (as Dyn. 21-26); Scott III 1992: 56-7, cat. nr. 30; Aubert 2001: 345.

283. Striding *K3* Priest With Offering Tray on His Head
LP
Toronto, Royal Ontario Museum, 910.17.18
Provenance: unknown.
Dimensions: ht.: 13.2 cm.
Inscription: none.
Description: striding male figure wearing close-cropped hair and a striated, *shendyt* kilt, carrying an offering tray on its head. The arms are extended vertically to form a *k3* sign. Approximately twenty offering cakes are piled high on the circular tray.
Condition: fairly complete; tang broken.
Material notes: bronze.
Technical notes: hollow cast (?); cast with own rectangular base and a single tang under the base.
PM^{VIII}: 801-737-300
Bibliography: Hornemann 1951: part ii, pl. 335.

284. Standing Donor Holding a Baboon
LP-G/R -- Late Period to early Roman Period
Toronto, Royal Ontario Museum, 916.1.1
Provenance: "From the Fayoum." Ex-Walter Massey Collection.
Dimensions: ht.: 8 cm.
Inscription: none.
Description: standing donor figure with shaven head, wearing a shin-length, undecorated kilt with triangular apron, holding a small figure of a baboon in her left hand. The right arm raised in adoration. Figure has: a very large head, elongaged skull, oblong, gaunt face, narrow eyes, long nose, small pursed mouth, rounded chin, large ears, short neck; broad chest, narrow waist, wide hips, narrow at knees; thick limbs.
Condition: fair condition; shiny, corroded surface; flaking on kilt, head; right hand missing.
Material notes: mottled brown and green patina on dark bronze.
Technical notes: solid cast (?).
PM^{VIII}: none.
Bibliography: unpublished.

285. Kneeling Priest Presenting an Offering Tray
LP
Toronto, Royal Ontario Museum, 948.34.73
Provenance: unknown; bequest of Sir Robert Mond.
Dimensions: ht.: 7.2 cm.
Inscription: none.
Description: kneeling male figure wearing close-cropped hair and stylized *shendyt* kilt, presenting a large offering tray. Figure has: a misshapen head; ovoid face; large eyes and ears; plastic eyebrows; nose with bulbous tip, thin lips; sloped shoulders; fleshy, untoned chest; incised circles delineating nipples, raised centers; thick waist and hips. Kilt is

unusual, with widely set incised decorative lines, curved flaps have narrow bands; pointed underflap. Separately cast bronze rectangular base.
Condition: good condition; smooth, dull surface.
Material notes: mottled green and rose patina on light bronze.
Technical notes: solid cast (?).
PM VIII: none.
Bibliography: unpublished.

286. Sitting Priest Playing a Harp
LP
Vienna, Kunsthistorisches Museum, Inv. no. 662
Provenance: unknown.
Dimensions: ht.: 2.8 cm.; w.: 1.6 cm. (at shoulders)
Inscription: none.
Description: sitting male figure playing a harp; figure is cast with shaven head, wearing an undecorated, plain kilt; large build.
Condition: poor condition, complete; surface is very corroded, worn and dull; flaking; facial features worn.
Material notes: brown patina overall on dark bronze; traces of medium green patina on back, left side of face and shoulder.
Technical notes: solid cast.
PM VIII: none.
Bibliography: Roeder 1956: 307 [§382, f], abb. 388.

287. Striding Figure Pouring a Libation (Plate 107)
G/R -- Roman Period
Vienna, Kunsthistorisches Museum, Inv. no. 4278
Provenance: unknown; acquired from Sammlung Miramar, 1878.
Dimensions: ht.: 4.6 cm., 5.1 cm. overall; 1.7 cm. (at shoulders)
Inscription: none.
Description: striding male figure with left leg advanced, pouring a libation; the *hez* vase is perpendicular to the body. The figure is wearing a very short, striated kilt; large build.
Condition: poor condition; head missing; very corroded and dull surface.
Material notes: medium green patina on dark bronze.
Technical notes: solid cast.
PM VIII: none.
Bibliography: Roeder 1956: 303 [§372, e], abb. 387.

288. Group Scene: Small Kneeling Donor Offering a Figure of Maat, Before an Ibis
LP
Vienna, Kunsthistorisches Museum, Inv. no. 5044
Provenance: unknown; acquired from Sammlung Miramar, 1878.
Dimensions: ht.: 2.7 cm.; w.: 1.5 cm. (at shoulders)
Inscription: on base (front and right side). See: App. E, nr. 74.
Description: kneeling male figure offering a small figure of the goddess Maat, before an ibis-headed Thoth; on group base (11.8 cm. x 5.1 cm. x 2.7 cm).
Condition: poor condition, head, shoulders missing; surface is very corroded, flaking and dull.
Material notes: dark green (right wrist, back, left arm), light green (on break and torso),

light brown (on goddess, hands and knees), and dark brown (back and kilt) patina on light bronze.
Technical notes: solid cast; priest figure cast with the base (not inserted).
PMVIII: 801-720-640
Bibliography: Roeder 1956: 403 [§542, c], 509 [§683, c], abb. 782.

289. Group Scene: Kneeling Priest before an Ibis
LP -- Dynasty 26
Worcester, MA, Worcester Art Museum, 1947.8
Provenance: unknown; purchased from Spink & Son Art Dealers in London, 1947.
Dimensions: ht.: approx. 2.5 cm.
Inscription: none.
Description: kneeling male figure with clean shaven head, wearing a short kilt. Priest figure leans slightly back, gazing upward.
Condition: poor condition; heavily corroded, worn surface; both arms missing (probably an adorant).
Material notes: bronze.
Technical notes: solid cast; one tang (probably).
PMVIII: 801-720-650
Bibliography: Sawyer 1947: fig. on 10.

Catalogue III. Art Market Unprovenanced Priestly Bronzes Listed in Porter and Moss, Vol. VIII (organized by PM^{VIII} number)

New Kingdom

Kneeling Figures

801-641-900
290. Kneeling Man (arms lost)
NK -- probably late Dynasty 18 or Dynasty 19
In London, W. & F.C. Bonham & Sons Ltd., in 1993.
Bonhams. Fine Antiquities. Sale Cat. July 6, 1993, nr. 28 (as NK or LP)

Late Period

Kneeling Figures

801-720-700
291. Man (Hor, Son of Har-Bes) Kneeling Before Isis with Osiris and Horus
LP -- Dynasty 26
Luzern, Ars Antiqua AG, in 1961.
Antike Kunstwerke. Ars Antiqua AG Luzern Auktion III April 29, 1961, nr. 10, taf. 4.

801-720-720
292. Kneeling Man Holding Jar and Small Libation Tray, Kneeling Before a Goddess Wearing a White Crown
LP
Christie's, in 1983.
Christie Sale Cat. July 13, 1983, nr. 471.

801-720-722
293. Man Squatting Before Min, Dedicated by Shoshank, Son of Ruru
LP -- Dynasty 26
Christie's, in 1984.
Christie Sale Cat. Dec. 12, 1984, nr. 222.

801-720-724
294. Kneeling Man Protected by Hathor-cow
LP
Christie's, in 1998.
Christie Sale Cat. Sept. 23. 1998, nr. 120.
801-720-740

295. Man *(Pa(n)tahayet,* Son of *Yawepet)* Kneeling before Gods
LP
Formerly H. Hoffmann Collection.
Legrain, *Collection H. Hoffmann. Cat. des antiquités égyptiennes* nr. 365 (fig. on 117).

801-720-770
296. Man Kneeling before Ibis
LP
Formerly G. Michaelidis Collection.
Hornemann 1951: part v, pl. 1310.

801-720-800
297. Two Men Kneeling before Ptah
LP -- Dynasty 26
Sotheby's (New York), in 1995.
Sotheby (New York) Sale Cat. June 1, 1995, nr. 22. (as TIP)

801-720-820
298. Man Kneeling before a Crocodile-headed Amun-Re
LP -- Dynasty 26
Formerly Föhr Collection, then Resandro Collection in 1992.
Schoske and Wildung 1993: 32-3 [17]; Wildung *et al.* 1985: nr. 113.

801-720-840
299. Man Kneeling before Apis-bull, Two Goddesses (prob. Mut and Sekhmet) and Osiris
LP or G/R
London, Spink & Son Ltd., in mid-1920's.
Spink & Son, Ltd. *Egyptian Antiquities from the MacGregor, etc. Collections,* fig. on 22 [lower].

801-720-950
300. Man Kneeling before Oxyrhynchus Fish
LP
Private collection in Basel, 1978; Christie's, in 1998.
Christie Sale Cat. Sept. 23, 1998, nr. 104.

Two Kneeling Figures

801-723-900
301. Man Kneeling Holding Figure of Maat; Another Man with Arms Raised in Adoration Kneeling Facing Him
LP or G/R
Formerly F.G. Hilton Price Collection; Sotheby's, in 1911.
Hilton Price 1908: ii, 46-7, cat. nr. 4392; *Sotheby Sale Cat.* July 12-21, 1911, nr. 338.

Standing Figures

801-728-540
302. Standing Man
LP
In London, W. & F.C. Bonham & Sons Ltd., in 1995-96.
Bonhams. Antiquities. Sale Cat. Oct. 24, 1995, nr. 287; April 30, 1996, nr. 291.

801-728-550
303. Standing Man
LP or G/R
Formerly in O. Borelli Bey Collection; in Paris, Hôtel Drouot, in 1913.
Hôtel Drouot, Paris. *Antiquités Égyptiennes...Collection Borelli Bey*, June 11-13, 1913, nr. 129.

801-728-700
304. Standing Man
LP -- probably Dynasty 26
In New York, Alex G. Malloy, 1975; then in G. Memminger Collection, 1990.
A.G. Malloy (NY). *Ancient Art and Antiquities*, Fall-Winter 1975, nr. 34; Pamminger 1990: 98, nr. 62.

801-728-800
305. Standing Adorant
LP
Sotheby's, in 1979.
Sotheby Sale Cat. Dec. 4, 1979, nr. 38, pl. viii.

801-728-900
306. Standing Man
LP
In Zakaryan Collection.
H.W. Müller Archive 74 [11/2772-6].

Standing Figures with Deity

801-736-500
307. Standing Man Holding a Baboon
LP
Formerly in The Lannan Foundation Coll; Parke-Bernet (NY), in 1958; and Sotheby Parke Bernet, in 1979; and in London, Charles Ede Ltd., in 1995.
Charles Ede Ltd. *Small Sculpture from Ancient Egypt* xxii (March 1995), nr. 22.

801-736-550
308. Standing Man Holding a Baboon
LP
In London, Folio Fine Art Ltd., in 1971.
Folio Fine Art Ltd. Catalogue 78 (Jan. 1971), nr. 321.

801-736-600
309. Standing Man Holding a Baboon, with Right Arm Raised
LP
Formerly F.G. Hilton Price Collection; at Sotheby's, in 1911.
Hilton Price 1908: ii, 81, cat. nr. 4730, pl. xxii (as prob. Dynasty 26).

Striding Figures with Offering Tray on Head

801-737-320
310. Striding Man Balancing Tray on Head
LP or G/R
Christie's, in 1994.
Christie Sale Cat. July 6, 1994, nr. 32 (as Ptol.).

801-737-330
311. Striding Man Balancing Tray on Head
LP or G/R
In London, Charles Ede Ltd., in 1999.
Charles Ede Ltd. *Small Sculpture from Ancient Egypt* xxvi (July 1999), nr. 16.

801-737-380
312. Striding Man Balancing Tray on Head
LP
Parke-Bernet (NY), in 1969.
Parke-Bernet Sale Cat. Jan. 24, 1969, nr. 134.

801-737-400
313. Striding Man Balancing Tray on Head
LP
In Hamburg, Galerie Antiker Kunst (dealer), in 1985; then Resandro Collection, in 1992.
Apollo cxxii [284] (Oct. 1985), advertisement, p. 92 [upper middle]; Schoske and Wildung 1993: 208 [131].

Striding Figures Carrying a Vessel on Shoulder

801-739-170
314. Striding Man Carrying Jar on Left Shoulder
LP
Formerly Brudy Collection; Sotheby's (NY), in 1998.
Sotheby (NY) Sale Cat. Dec. 17, 1998, nr. 390 (as TIP).

Striding Figures Holding a Vessel, Censer or Similar

801-739-350
315. Striding Man Carrying Small Vase and Arm-shaped Censer
LP
Formerly D.M. Fouquet Collection; Paris, Galerie Georges Petit, in 1922.
Chassinat 1922: 6, 32, pl. xvii [3].

Kneeling Figures Holding a Deity

801-750-820
316. Kneeling Man Holding a Figure of Maat
LP
Formerly in Lord Amherst Collection; at Sotheby's, in 1921; in London, Spink & Son Ltd., in mid-1920's.
Sotheby Sale Cat. (Amherst), June 13-7, 1921, nr. 106 (as TIP).

801-750-870
317. Supplicant with Osiris on Chest
LP
At Christie's, in 1977; in Sotheby Parke Bernet (NY), in 1979.
Christie Sale Cat., Nov. 17-8, 1977, nr. 534, pl. 44; *Sotheby Parke Bernet (NY) Sale Cat.* May 19, 1979, nr. 48.

Kneeling Figures Pouring a Libation

801-751-390
318. Kneeling Man with Offering Tray and Libation Vase
LP
In London, Charles Ede Ltd., in 1995.
Charles Ede Ltd. *Small Sculpture from Ancient Egypt* xxii (March 1995), nr. 21.
801-751-400

319. Kneeling Man with Offering Tray and Libation Vase
LP
Formerly in F.G. Hilton Price Collection; at Sotheby's, in 1911.
Hilton Price 1908: ii, 43, cat. nr. 4364, pl. xii; *Sotheby Sale Cat.* (Hilton Price), July 12-21, 1911, nr. 337.

801-751-450
320. Kneeling Man with Offering Tray
TIP - LP -- Late Dynasty 25 - early Dynasty 26
Sotheby's (NY), in 1991; in Beverly Hills (CA), Superior Galleries, in 1993.
Sotheby (NY) Sale Cat. Dec. 12-3, 1991, nr. 300; *Superior Galleries. Fine Antiquities Auction* June 8-9, 1993, nr. 376.

Kneeling Figures Balancing Tray on Head

801-752-780
321. Kneeling Man Balancing Tray on Head with Right Hand
LP
In London, Charles Ede Ltd., in 1994.
Charles Ede Ltd. *Small Sculpture from Ancient Egypt* xxi (March 1994), nr. 15.

801-752-795
322. Kneeling Man Balancing Tray on Head
LP
In Resandro Collection, in 1992.
Schoske and Wildung 1993: 209 [132].

Kneeling Figures Carrying a Vessel on Shoulder

801-752-880
323. Kneeling Man Holding a Vessel on Left Shoulder
In Christie's, in 1979.
Christie Sale Cat. Feb. 20, 1979, nr. 243, pl. 13.

Kneeling Man with Raised Arms

801-753-625
324. Kneeling Man with Arms Raised in Adoration
In London, W. & F.C. Bonham & Sons Ltd., in 1991.
Bonhams. Antiquities. Sale Cat. April 29, 1991, nr. 325.

801-753-626
325. Kneeling Man with Arms Raised in Adoration
LP
In London, W. & F.C. Bonham & Sons Ltd., in 1992.
Bonhams. Fine Antiquities. Sale Cat. May 20, 1992, nr. 343 (fig. on 40).

801-753-627
326. Kneeling Man with Arms Raised in Adoration
LP
In London, W. & F.C. Bonham & Sons Ltd., in 1995.
Bonhams. Fine Antiquities. Sale Cat. Dec. 12, 1995, nr. 21 (fig. on 19).

801-753-628
327. Kneeling Man
LP
In London, W. & F.C. Bonham & Sons Ltd., in 1998; Charles Ede Ltd., in 1999.
Bonhams. *Antiquities. Sale Cat.* Sept. 22, 1998, nr. 4; Charles Ede Ltd. *Small Sculpture from Ancient Egypt* xxvi (July 1999), nr. 17 (as c. 1200 BC).

801-753-631
328. Kneeling Man with Arms Raised in Adoration
LP
Christie's, in 1979.
Christie Sale Cat. Feb. 20, 1979, nr. 244, pl. 13.

801-753-635
329. Kneeling Man with Arms Raised in Adoration
LP -- Dynasty 26
Christie's, in 1980.
Christie Sale Cat. April 23, 1980, nr. 212.

801-753-645
330. Kneeling Man Holding an Object(?)
LP
Formerly in A.S. and P. Drey Collection; at Sotheby's (NY), in 1996.
Sotheby (NY) Sale Cat. Dec. 17, 1996, nr. 230.

801-753-650
331. Kneeling Man with Arms Raised in Adoration
LP
In Paris, Drouot-Richelieu, in 1989.
La Gazette de l'Hôtel Drouot 98 [19] (May 12, 1989), fig. on 45 [upper right].

801-753-655
332. Kneeling Man
LP or G/R
In Paris, Drouot-Richelieu, in 1996.
Drouot-Richelieu Sale Cat. Sept. 30 - Oct. 1, 1996, nr. 275 (as NK).

801-753-750
333. Kneeling Man with Hands Held in Front of Face (possibly a blind figure)
LP -- Dynasty 26
In private collection in Germany, in 1989.
Müller 1989: 5-33, abb. 1, 2, 4-11.

Fragments

801-764-200
334. Upper Part of Man Pouring a Libation
LP
Formerly in A. France and L. Wolfe Colls.; at Sotheby's (NY), in 1984.
Sotheby (NY) Sale Cat. March 1-2, 1984, nr. 373A.

Graeco-Roman Period

Figures with Deity

801-790-350
335. Kneeling Man Before Apis-Bull
G/R -- Ptolemaic
At Christie's (NY), in 1998.
Christie (NY) Sale Cat. Dec. 18, 1998, nr. 47.

Standing Figures

801-791-950
336. Man Holding Cornucopia
G/R -- probably Ptolemaic
In London, Spink & Son Ltd., in 1925.
The Antiquarian Quarterly 4 (Decc. 1925), *Supplement* 7 [563].

Kneeling Figures

801-797-900
337. Kneeling Man
G/R -- Ptolemaic
At Christie's, in 1982.
Christie Sale Cat. May 6, 1982, nr. 119.

Art Market Priestly Bronzes Not Listed in Porter & Moss, Vol. VIII

338. Figure of a Hawk with a Worshipper
LP
London, Sotheby's, 1924
"An unusual piece."
Sotheby's 1924: 33, cat. nr. 306.

339. Kneeling Priest
LP
Paris, Hôtel Drouot, in 1913.
Hôtel Drouot, Paris, France, *Vente, Catalogue des antiquités*, 21, Nov. 1913, cat. no. 70.

Appendix B General Chronology of Ancient Egypt
(with selected kings mentioned in the text)

Period	Date
Predynastic Era	c. 4000-3100 BC
Early Dynastic	c. 3100-2700 BC
Dynasty 1	c. 3100-2900
Dynasty 2	c. 2900-2700
Old Kingdom	c. 2700-2200 BC
Dynasty 3	c. 2700-2620
Dynasty 4	c. 2620-2500
Dynasty 5	c. 2500-2350
Dynasty 6	c. 2350-2200
First Intermediate Period (Dyn. 7-11)	c. 2200-2033 BC
Middle Kingdom	c. 2033-1710 BC
Dynasty 11	c. 2033-1963
Dynasty 12	c. 1963-1786
Dynasty 13	c. 1786-1650
Second Intermediate Period (Dyn. 13-17)	c.1710-1550 BC
New Kingdom	c. 1550-1069 BC
Dynasty 18	c. 1550-1295
Dynasty 19	c. 1295-1186
Dynasty 20	c. 1186-1069
Third Intermediate Period	c. 1069-664 BC
Dynasty 21	c. 1069-945
Smendes	c. 1069-1043
Psusennes I	c. 1039-991
Psusennes II	c. 959-945
Dynasty 22	c. 945-715 or 713
Dynasty 23	c. 818-715
Pedubaste	c. 818-793
Iuput II	c. 754-720 or 715
Dynasty 24	c. 727-715
Dynasty 25	c. (780) 715-656
Taharka	c. 690-664
Tanwetamani	664-656

Appendix B (Con't.)

Late Period	664-332 BC
Dynasty 26	664-525
Psamtik I	664-610
Necho II	610-595
Psamtik II	595-589
Dynasty 27	c. 525-404
Dynasty 28	c. 404-400/399
Dynasty 29	c. 399/398-380/379
Dynasty 30	c. 379/378-342/341
Dynasty 31	c. 341/340-332
Macedonian Period	332-306 BC
Ptolemaic Period	306-30 BC
Roman Period	30 BC-AD 395

Adapted from Zeigler, Ch., *Les Trésors de Tanis : Capitale oubliée pharaons de l'an mille* (2001); adopted from the Department of Egyptian Antiquities, Louvre Museum, Paris, France.

Appendix C Provenance Index

Lower Egypt

Benha or Tell Basta (?): Cat. 1, 15, 27, 74, 75, 76
Bubastis: Cat. 6
Naukratis: Cat. 50, 51, 52
Tell el-Muqdam: Cat. 112

Memphis Area

Memphis (?): Cat. 46, 47, 108, 109, 110
Mit Rahina (?): Cat. 2, 33, 85, 86
Saqqara: Cat. 45, 53
    Serapeum: Cat. 38, 39
Giza (?): Cat. 20, 89

Upper Egypt

Abydos (?): Cat. 5
El Kab: Cat. 40
Ermant: Cat. 68
Thebes (?): Cat. 11, 41, 42, 44

Kush

Kawa: Cat. 31

Levant

Ashkelon: Cat. 62, 63

Aegean

Ephesus: Cat. 55
Samos Island: Cat. 34, 54

Appendix D The Physical Features

Below is an analysis of the physical features of the datable priestly bronze figures from Catalogue I, grouped by date: New Kingdom, Third Intermediate Period, Dynasty 25, Late Period and Graeco-Roman Period. I examined four main features for each piece: the face and head shape, the coiffure and wig, the body type, and the costume or dress.

1. FACE and HEAD SHAPE

Face

F.1 Oval: the face is slightly more narrow at the jaw than between the temples.

Five figures from Catalogue I, dating to the New Kingdom, have this type of face.[1]

Six figures from Catalogue I, dating to the Third Intermediate Period, have this type of face.[2]

Four figures from Catalogue I, dating to Dynasty 25, have this type of face.[3]

Eight figures from Catalogue I, dating to the Late Period, have this type of face.[4]

Ten figures from Catalogue I, dating to the Græco-Roman Period, have this type of face.[5]

F.2 Round: the face is a full with a rounded chin.

One figure from Catalogue I, dating to the New Kingdom, has this type of face.[6]

One figure from Catalogue I, dating to the Third Intermediate Period, has this type of face.[7]

One figure from Catalogue I, dating to Dynasty 25, has this type of face.[8]

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[1] Cat. nrs. 1, 4, 7, 12 and 14.
[2] Cat. nrs. 16, 18, 19, 20, 21 and 26.
[3] Cat. nrs. 27, 31, 33 and 34.
[4] Cat. nrs. 35, 38, 43, 47, 48, 52, 54 and 55.
[5] Cat. nrs. 57, 59, 61, 62, 63, 64, 66, 68, 72 and 73.
[6] Cat. nr. 9.
[7] Cat. nr. 23.
[8] Cat. nr. 28.

Two figures from Catalogue I, dating to the Late Period, have this type of face.[9]
Two figures from Catalogue I, dating to the Græco-Roman Period, have this type of face.[10]

F.3 Square: the face has a squarish hairline with a strong jaw.
Two figures from Catalogue I, dating to the New Kingdom, have this type of face.[11]
Two figures from Catalogue I, dating to the Third Intermediate Period, have this type of face.[12]
Two figures from Catalogue I, dating to Dynasty 25, have this type of face.[13]
Five figures from Catalogue I, dating to the Late Period, have this type of face.[14]
One figure from Catalogue I, dating to the Græco-Roman Period, has this type of face.[15]

F.4 Rectangular: the face is similar to the square face, but it is elongated vertically.
One figure from Catalogue I, dating to the New Kingdom, has this type of face.[16]
No figures from Catalogue I, dating to the Third Intermediate Period, have this type of face.
One figure from Catalogue I, dating to Dynasty 25, has this type of face.[17]
Two figures from Catalogue I, dating to the Late Period, have this type of face.[18]
Four figures from Catalogue I, dating to the Græco-Roman Period, have this type

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[9] Cat. nrs. 37 and 51.
[10] Cat. nrs. 70 and 71.
[11] Cat. nrs. 5 and 10.
[12] Cat. nrs. 15 and 17.
[13] Cat. nrs. 29 and 32.
[14] Cat. nrs. 41, 42, 45, 46 and 49.
[15] Cat. nr. 58.
[16] Cat. nr. 8.
[17] Cat. nr. 30.
[18] Cat. nrs. 36 and 44.

of face.[19]

F.5 Heart-shaped: the face is wide at the forehead, with a small, delicate chin.

Five figures from Catalogue I, dating to the New Kingdom, have this type of face.[20]

Three figures from Catalogue I, dating to the Third Intermediate Period, have this type of face.[21]

No figures from Catalogue I, dating to Dynasty 25, have this type of face.

Two figures from Catalogue I, dating to the Late Period, have this type of face.[22]

One figure from Catalogue I, dating to the Græco-Roman Period, has this type of face.[23]

Facial features[24]

FF.1 Convex eyes: the eyeballs are modeled in relief.

Ten figures from Catalogue I, dating to the New Kingdom, have these type of eyes.[25]

Ten figures from Catalogue I, dating to the Third Intermediate Period, have these type of eyes.[26]

Five figures from Catalogue I, dating to Dynasty 25, have these type of eyes.[27]

Twelve figures from Catalogue I, dating to the Late Period, have these type of eyes.[28]

Sixteen figures from Catalogue I, dating to the Græco-Roman Period, have these

[19] Cat. nrs. 56, 60, 65 and 67.

[20] Cat. nrs. 2, 3, 6, 11 and 13.

[21] Cat. nrs. 22, 24 and 25.

[22] Cat. nrs. 50 and 53.

[23] Cat. nr. 69.

[24] When observable and if not worn or damaged.

[25] Cat. nrs. 1, 2, 4, 5, 6, 7, 10, 12, 13 and 14.

[26] Cat. nrs. 15, 17, 18, 19, 20, 22, 23, 24, 25 and 26.

[27] Cat. nrs. 27, 28, 29, 30 and 32.

[28] Cat. nrs. 36, 37, 38, 41, 42, 44, 45, 46, 47, 48, 51 and 52.

type of eyes.[29]

FF.1a Concave eyes: a space was left by the metalsmith to insert inlay that is now missing.

Two figures from Catalogue I, dating to the New Kingdom, has these type of eyes.[30]

Two figures from Catalogue I, dating to the third Intermediate Period, have these type of eyes.[31]

Two figures from Catalogue I, dating to Dynasty 25, have these type of eyes.[32]

Seven figures from Catalogue I, dating to the Late Period, have these type of eyes.[33]

Two figures from Catalogue I, dating to the Græco-Roman Period, have these type of eyes.[34]

FF.2 Plastic eyebrows: the eyebrows are rendered by raised relief rather than incised.

Eight figures from Catalogue I, dating to the New Kingdom, have plastic eyebrows.[35]

Seven figures from Catalogue I, dating to the Third Intermediate Period, have plastic eyebrows.[36]

Two figures from Catalogue I, dating to Dynasty 25, have these type of eyebrows.[37]

Nine figures from Catalogue I, dating to the Late Period, have these type of eyebrows.[38]

[29] Cat. nrs. 56, 57, 58, 59, 60, 61, 62, 63, 65, 66, 67, 69, 70, 71, 72 and 73.
[30] Cat. nrs. 9 (with raised corneas) and 11.
[31] Cat. nrs. 16 and 20.
[32] Cat. nrs. 31 and 33.
[33] Cat. nrs. 35, 43 (inlaid), 49, 50, 53, 54 and 55 (inlaid).
[34] Cat. nrs. 64 (inlaid) and 68.
[35] Cat. nrs. 1, 2, 3, 6, 7, 9, 10 and 12.
[36] Cat. nrs. 16, 20, 21, 22, 23, 24 and 25.
[37] Cat. nrs. 28 and 29.
[38] Cat. nrs. 36, 37, 41, 42, 43, 48, 49, 53 and 54.

Five figures from Catalogue I, dating to the Græco-Roman Period, have these type of eyebrows.[39]

FF.2a Natural eyebrows: the eyebrows are not emphasized and only the bony ridge along the forehead is present.

One figure from Catalogue I, dating to the New Kingdom, has natural eyebrows.[40]

Two figures from Catalogue I, dating to the Third Intermediate Period, have these type of eyebrows.[41]

Two figures from Catalogue I, dating to Dynasty 25, have these type of eyebrows.[42]

Seven figures from Catalogue I, dating to the Late Period, have these type of eyebrows.[43]

Eleven figures from Catalogue I, dating to the Græco-Roman Period, have these type of eyebrows.[44]

FF.2b Concave eyebrows: eyebrows are rendered by incised lines or deep grooves (hollowed).

Four figures from Catalogue I, dating to the New Kingdom, have concave eyebrows.[45]

Two figures from Catalogue I, dating to the Third Intermediate Period, have these type of eyebrows.[46]

Three figures from Catalogue I, dating to Dynasty 25, have these type of

[39] Cat. nrs. 59, 62, 63, 64 and 65.
[40] Cat. nr. 5.
[41] Cat. nrs. 15 and 19.
[42] Cat. nrs. 27 and 31.
[43] Cat. nrs. 35, 38, 44, 45, 50, 52 and 54.
[44] Cat. nrs. 56, 57, 58, 60, 61, 66, 68, 70, 71, 72 and 73.
[45] Cat. nrs. 4, 11, 13 and 14.
[46] Cat. nrs. 17 and 26.

eyebrows.[47]

No figures from Catalogue I, dating to the Late Period, have these type of eyebrows.

One figure from Catalogue I, dating to the Græco-Roman Period, has these type of eyebrows.[48]

FF.3 Cosmetic lines: usually rendered by raised relief or by the insertion of stone or metal inlay.

Three figures from Catalogue I, dating to the New Kingdom, have this feature.[49]

Six figures from Catalogue I, dating to the Third Intermediate Period, have this feature.[50]

No figures from Catalogue I, dating to Dynasty 25, have this feature.

One figure from Catalogue I, dating to the Late Period, has this feature.[51]

One figure from Catalogue I, dating to the Græco-Roman Period, has this feature.[52]

FF.4 Small ears: the size of the ears are relatively small in relation to the overall proportions of the skull.

Three figures from Catalogue I, dating to the New Kingdom, have small ears.[53]

No figures from Catalogue I, dating to the Third Intermediate Period, have this feature.

No figures from Catalogue I, dating to Dynasty 25, have this feature.

One figure from Catalogue I, dating to the Late Period, has this feature.[54]

Two figures from Catalogue I, dating to the Græco-Roman Period, have small

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[47] Cat. nrs. 30, 32 and 33.
[48] Cat. nr. 67.
[49] Cat. nrs. 2, 3 and 9.
[50] Cat. nrs. 16, 19, 20, 23, 24 and 25.
[51] Cat. nr. 53.
[52] Cat. nr. 62.
[53] Cat. nrs. 1, 5 and 8.
[54] Cat. nr. 37.

ears.[55]

FF.4a Large ears: the ears appear disproportionately large for the skull.

Nine figures from Catalogue I, dating to the New Kingdom, have large ears.[56]

Nine figures from Catalogue I, dating to the Third Intermediate Period, have large ears.[57]

Seven figures from Catalogue I, dating to Dynasty 25, have these type of ears.[58]

Nineteen figures from Catalogue I, dating to the Late Period, have these type of ears.[59]

Fifteen figures from Catalogue I, dating to the Græco-Roman Period, have these type of ears.[60]

FF.4b Projecting ears: the ears project outward from the sides of the head.

Seven figures from Catalogue I, dating to the New Kingdom, have projecting ears.[61]

Nine figures from Catalogue I, dating to the Third Intermediate Period, have projecting ears.[62]

Four figures from Catalogue I, dating to Dynasty 25, have projecting ears.[63]

Fifteen figures from Catalogue I, dating to the Late Period, have projecting ears.[64]

Fourteen figures from Catalogue I, dating to the Græco-Roman Period, have these type of ears.[65]

[55] Cat. nrs. 62 and 70.
[56] Cat. nrs. 3, 4, 6, 7, 9, 10, 12, 13 and 14.
[57] Cat. nrs. 15, 16, 18, 19, 21, 23, 24, 25 and 26.
[58] Cat. nrs. 27, 28, 29, 30, 31, 32 and 34.
[59] Cat. nrs. 35, 36, 38, 39, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54 and 55.
[60] Cat. nrs. 56, 57, 58, 59, 60, 61, 63, 64, 65, 66, 67, 68, 71, 72 and 73.
[61] Cat. nrs. 4, 5, 6, 7, 8, 12 and 14.
[62] Cat. nrs. 15, 16, 17, 18, 21, 23, 24, 25 and 26.
[63] Cat. nrs. 28, 29, 30 and 34.
[64] Cat. nrs. 36, 37, 38, 41, 42, 43, 44, 45, 46, 47, 50, 51, 52, 53 and 55.
[65] Cat. nrs. 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 70 and 73.

FF.5 Short nose: the nose appears small and delicate, sometimes rounded.

Four figures from Catalogue I, dating to the New Kingdom, have this type of nose.[66]

Three figures from Catalogue I, dating to the Third Intermediate Period, have this type of nose.[67]

Three figures from Catalogue I, dating to Dynasty 25, have this type of nose.[68]

Five figures from Catalogue I, dating to the Late Period, have this type of nose.[69]

Three figures from Catalogue I, dating to the Græco-Roman Period, have this type of nose.[70]

FF.5a Long nose: the nose appears longer than the short nose along the bridge and is rather straight.

Seven figures from Catalogue I, dating to the New Kingdom, have this type of nose.[71]

Six figures from Catalogue I, dating to the Third Intermediate Period, have this type of nose.[72]

Three figures from Catalogue I, dating to Dynasty 25, have this type of nose.[73]

Thirteen figures from Catalogue I, dating to the Late Period, have this type of nose.[74]

Fourteen figures from Catalogue I, dating to the Græco-Roman Period, have this type of nose.[75]

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[66] Cat. nrs. 1, 3, 13 and 14.
[67] Cat. nrs. 15, 21 and 23.
[68] Cat. nrs. 28, 29 and 31.
[69] Cat. nrs. 35, 38, 41, 42 and 50.
[70] Cat. nrs. 63, 70 and 71.
[71] Cat. nrs. 2, 4, 6, 7, 10, 11 and 12.
[72] Cat. nrs. 16, 20, 22, 24, 25 and 26.
[73] Cat. nrs. 27, 30 and 33.
[74] Cat. nrs. 36, 37, 43, 44, 45, 46, 47, 48, 49, 52, 53, 54 and 55.
[75] Cat. nrs. 56, 57, 59, 60, 61, 62, 64, 65, 66, 67, 68, 69, 72 and 73.

FF.5b Bulbous tip: the tip of the nose has a small knob at the end.

Two figures from Catalogue I, dating to the New Kingdom, have a nose with a bulbous tip.[76]

Two figures from Catalogue I, dating to the Third Intermediate Period, have a nose with a bulbous tip.[77]

One figure from Catalogue I, dating to Dynasty 25, has a nose with a bulbous tip.[78]

Three figures from Catalogue I, dating to the Late Period, have a nose with a bulbous tip.[79]

Two figures from Catalogue I, dating to the Græco-Roman Period, have a nose with a bulbous tip.[80]

FF.5c Broad nose: the outside of the nostrils spread wide over the upper lip.

Four figures from Catalogue I, dating to the New Kingdom, have this type of nose.[81]

Four figures from Catalogue I, dating to the Third Intermediate Period, have this type of nose.[82]

Five figures from Catalogue I, dating to Dynasty 25, have this type of nose.[83]

Nine figures from Catalogue I, dating to the Late Period, have this type of nose.[84]

Six figures from Catalogue I, dating to the Græco-Roman Period, have this type of nose.[85]

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[76] Cat. nrs. 1 and 12.
[77] Cat. nrs. 16 and 22.
[78] Cat. nr. 28.
[79] Cat. nrs. 36, 37 and 46.
[80] Cat. nrs. 56 and 59.
[81] Cat. nrs. 5, 7, 9 and 13.
[82] Cat. nrs. 17, 19, 21 and 23.
[83] Cat. nrs. 29, 30, 31, 32 and 33 (tip).
[84] Cat. nrs. 35, 38, 41, 42, 44, 49, 51, 54 and 55.
[85] Cat. nrs. 58, 60, 61, 67, 71 and 72.

FF.6 Small, pursed mouth: the mouth is small in relationship to the jaw and chin, and the lips appear to have tension in them.

Eleven figures from Catalogue I, dating to the New Kingdom, have this type of mouth.[86]

Seven figures from Catalogue I, dating to the Third Intermediate Period, have this type of mouth.[87]

Six figures from Catalogue I, dating to Dynasty 25, have this type of mouth.[88]

Ten figures from Catalogue I, dating to the Late Period, have this type of mouth.[89]

Eight figures from Catalogue I, dating to the Græco-Roman Period, have this type of mouth.[90]

FF.6a Wide mouth: the mouth extends beyond the width of the nostrils.

One figure from Catalogue I, dating to the New Kingdom, has this type of mouth.[91]

Four figures from Catalogue I, dating to the Third Intermediate Period, have this type of mouth.[92]

One figure from Catalogue I, dating to Dynasty 25, has this type of mouth.[93]

Eight figures from Catalogue I, dating to the Late Period, have this type of mouth.[94]

Ten figures from Catalogue I, dating to the Græco-Roman Period, have this type of mouth.[95]

[86] Cat. nrs. 1, 2, 3, 4, 6, 7, 10, 11, 12, 13 and 14.
[87] Cat. nrs. 16, 17, 19, 20 (not pursed), 21, 24 and 26.
[88] Cat. nrs. 27, 28, 29, 30, 31 and 33.
[89] Cat. nrs. 35, 38, 42, 43, 45, 48 (smiling?/not pursed), 49, 50, 53 and 54 (smiling/not pursed).
[90] Cat. nrs. 57 (not pursed), 59, 61, 65, 66, 68 (not pursed), 70 and 72 (not pursed).
[91] Cat. nr. 5 (also pursed).
[92] Cat. nrs. 15, 22, 23 and 25.
[93] Cat. nr. 32.
[94] Cat. nrs. 36, 37, 41, 44, 46, 51, 52 and 55.
[95] Cat. nrs. 56 (upturned), 58, 60, 62, 63, 64, 67, 69, 71 and 73.

FF.7 Thin lips: the lips are narrow or implied.

Eight figures from Catalogue I, dating to the New Kingdom, have these lips.[96]

Four figures from Catalogue I, dating to the Third Intermediate Period, have these lips.[97]

Three figures from Catalogue I, dating to Dynasty 25, have these lips.[98]

Seven figures from Catalogue I, dating to the Late Period, have these lips.[99]

Eight figures from Catalogue I, dating to the Græco-Roman Period, have these lips.[100]

FF.7a Full lips: the lips are fleshy and thick.

Two figures from Catalogue I, dating to the New Kingdom, have these lips.[101]

Five figures from Catalogue I, dating to the Third Intermediate Period, have these lips.[102]

Four figures from Catalogue I, dating to Dynasty 25, have these lips.[103]

Seven figures from Catalogue I, dating to the Late Period, have these lips.[104]

Six figures from Catalogue I, dating to the Græco-Roman Period, have these lips.[105]

FF.8 Pointed chin: the end of the chin comes to a point.

Six figures from Catalogue I, dating to the New Kingdom, have this type of chin.[106]

Four figures from Catalogue I, dating to the Third Intermediate Period, have this

[96] Cat. nrs. 1, 3, 4, 6, 7, 9, 13 and 14.
[97] Cat. nrs. 19, 22, 24 and 25.
[98] Cat. nrs. 27, 29 and 31.
[99] Cat. nrs. 35, 36, 46, 50, 51, 52 and 55.
[100] Cat. nrs. 56, 62, 67, 68, 70, 71, 72 and 73.
[101] Cat. nrs. 10 and 11.
[102] Cat. nrs. 16 (lower lip), 20, 21 (lower lip), 23 and 26.
[103] Cat. nrs. 28, 30, 32 (lower lip) and 33.
[104] Cat. nrs. 37, 41, 43, 48 (lower lip), 49 (lower lip), 53 and 54.
[105] Cat. nrs. 57 (lower), 58 (lower), 60, 63 (lower), 64 (lower) and 65 (lower).
[106] Cat. nrs. 2, 3, 6, 7, 12 and 14.

type of chin.[107]

One figure from Catalogue I, dating to Dynasty 25, has this type of chin.[108]

Four figures from Catalogue I, dating to the Late Period, have this type of chin.[109]

Four figures from Catalogue I, dating to the Græco-Roman Period, have this type of chin.[110]

FF.8a Rounded chin: the end of the chin is curved.

Six figures from Catalogue I, dating to the New Kingdom, have this type of chin.[111]

One figure from Catalogue I, dating to the Third Intermediate Period, has this type of chin.[112]

Three figures from Catalogue I, dating to Dynasty 25, have this type of chin.[113]

Nine figures from Catalogue I, dating to the Late Period, have this type of chin.[114]

Ten figures from Catalogue I, dating to the Græco-Roman Period, have this type of chin.[115]

FF.8b Square chin: the end of the chin is flat.

Two figures from Catalogue I, dating to the New Kingdom, have this type of chin.[116]

Seven figures from Catalogue I, dating to the Third Intermediate Period, have this type of chin.[117]

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[107] Cat. nrs. 19, 21, 25 and 26.
[108] Cat. nr. 33.
[109] Cat. nrs. 46, 50, 53 and 55.
[110] Cat. nrs. 61, 62, 72 and 73.
[111] Cat. nrs. 1, 4, 8, 10, 11 and 13.
[112] Cat. nr. 18.
[113] Cat. nrs. 27, 28 and 31.
[114] Cat. nrs. 35, 37, 38, 43, 47, 48, 51, 52 and 54.
[115] Cat. nrs. 57, 59, 60, 63, 64, 66, 68, 69, 70 and 71.
[116] Cat. nrs. 5 and 9.
[117] Cat. nrs. 15, 16, 17, 20, 22, 23 and 24.

Three figures from Catalogue I, dating to Dynasty 25, have this type of chin.[118]
Six figures from Catalogue I, dating to the Late Period, have this type of chin.[119]
Four figures from Catalogue I, dating to the Græco-Roman Period, have this type of chin.[120]

Head (in profile)

H.1 Average: the head and profile are proportionate to the body (the size is somewhat midway between two extremes) and includes a normally proportioned facial area.
One figure from Catalogue I, dating to the New Kingdom, has this type of profile.[121]
Five figures from Catalogue I, dating to the Third Intermediate Period, have this type of profile.[122]
Six figures from Catalogue I, dating to Dynasty 25, have this type of profile.[123]
Nine figures from Catalogue I, dating to the Late Period, have this type of profile.[124]
Twelve figures from Catalogue I, dating to the Græco-Roman Period, have this type of profile.[125]

H.2 New Kingdom-derived: the profile consists of a large, sweeping angular cranium, which inclines slightly back, with a small facial area that includes the nose, mouth and chin.
Twelve figures from Catalogue I, dating to the New Kingdom, have this type of profile.[126]

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[118] Cat. nrs. 29, 30 and 32.
[119] Cat. nrs. 36, 41, 42, 44, 45 and 49.
[120] Cat. nrs. 56, 58, 65 and 67.
[121] Cat. nr. 11.
[122] Cat. nrs. 17, 20, 21, 22 and 26.
[123] Cat. nrs. 27, 28, 30, 32, 33 and 34.
[124] Cat. nrs. 35, 39, 40, 42, 43, 45, 47, 54 and 55.
[125] Cat. nrs. 57, 59, 61, 63, 64, 67, 68, 69, 70, 71, 72 and 73.
[126] Cat. nrs. 1, 2, 3, 5, 6, 7, 8, 9, 10, 12, 13 and 14.

Six figures from Catalogue I, dating to the Third Intermediate Period, have this type of profile.[127]

No figures from Catalogue I, dating to Dynasty 25, have this type of profile.

Seven figures from Catalogue I, dating to the Late Period, have this type of profile.[128]

Three figures from Catalogue I, dating to the Græco-Roman Period, have this type of profile.[129]

H.3 Rounded top with flat back of head: the profile is curved on the top and front and flat on the back of the head.

One figure from Catalogue I, dating to Dynasty 25, has this type of profile.[130]

Three figures from Catalogue I, dating to the Late Period, have this type of profile.[131]

No figures from Catalogue I, dating to the Græco-Roman Period, have this type of profile.

H.4 Unconventional or misshapened: the profile does not follow a conventional shape; it may have been altered after the figure was manufactured and deposited.

One figure from Catalogue I, dating to the New Kingdom, have this type of profile.[132]

One figure from Catalogue I, dating to the Third Intermediate Period, has this feature.[133]

One figure from Catalogue I, dating to Dynasty 25, has this type of profile.[134]

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[127] Cat. nrs. 16, 18, 19, 23, 24 and 25.
[128] Cat. nrs. 36, 46, 48, 49, 50, 52 and 53.
[129] Cat. nrs. 60, 65 and 66.
[130] Cat. nr. 31.
[131] Cat. nrs. 37, 41 and 51.
[132] Cat. nr. 4.
[133] Cat. nr. 15.
[134] Cat. nr. 29.

One figure from Catalogue I, dating to the Late Period, has this type of profile.[135] Two figures from Catalogue I, dating to the Græco-Roman Period, have this type of profile.[136]

Neck

N.1 Thick: the neck is muscular.

Two figures from Catalogue I, dating to the New Kingdom, have this type of neck.[137]

Seven figures from Catalogue I, dating to the Third Intermediate Period, have this type of neck.[138]

Seven figures from Catalogue I, dating to Dynasty 25, have this type of neck.[139]

Twelve figures from Catalogue I, dating to the Late Period, have this type of neck.[140]

Six figures from Catalogue I, dating to the Græco-Roman Period, have this type of neck.[141]

N.2 Average: the neck is proportionate to the body (the size is somewhat midway between two extremes, thick and narrow).

Five figures from Catalogue I, dating to the New Kingdom, have this type of neck.[142]

Four figures from Catalogue I, dating to the Third Intermediate Period, have this type of neck.[143]

[135] Cat. nr. 44.
[136] Cat. nrs. 58 and 62.
[137] Cat. nrs. 5 and 10.
[138] Cat. nrs. 15, 17, 18, 22, 23, 24 and 26.
[139] Cat. nrs. 27, 28, 29, 30, 31, 32 and 33.
[140] Cat. nrs. 35, 36, 37, 41, 42, 43, 44, 47, 50, 51, 52 and 54.
[141] Cat. nrs. 60, 61, 64, 69, 70 and 71.
[142] Cat. nrs. 2, 3, 8, 13 and 14.
[143] Cat. nrs. 16, 20, 21 and 25.

No figures from Catalogue I, dating to Dynasty 25, have this type of neck.

Five figures from Catalogue I, dating to the Late Period, have this type of neck.[144]

Six figures from Catalogue I, dating to the Græco-Roman Period, have this type of neck.[145]

N.3 Narrow: the neck is slender.

Five figures from Catalogue I, dating to the New Kingdom, have this type of neck.[146]

One figure from Catalogue I, dating to the Third Intermediate Period, has this type of neck.[147]

No figures from Catalogue I, dating to Dynasty 25, have this type of neck.

Two figures from Catalogue I, dating to the Late Period, have this type of neck.[148]

Six figures from Catalogue I, dating to the Græco-Roman Period, have this type of neck.[149]

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[144] Cat. nrs. 38, 45, 46, 49 and 53.
[145] Cat. nrs. 56, 57, 62, 68, 72 and 73.
[146] Cat. nrs. 1, 4, 6, 7 and 12.
[147] Cat. nr. 19.
[148] Cat. nrs. 48 and 55.
[149] Cat. nrs. 58, 59, 63, 65, 66 and 67.

2. COIFFURES AND WIGS

C.1 Close-cropped hair: a short, natural coiffure demarcated by an incised line across the forehead and continuing around the nape of the neck (usually). Sometimes the hairline is modeled.

Eight figures from Catalogue I, dating to the New Kingdom, have this type of coiffure.[150]

Two figures from Catalogue I, dating to the Third Intermediate Period, have this type of coiffure.[151]

Four figures from Catalogue I, dating to Dynasty 25, have this type of coiffure.[152]

Eleven figures from Catalogue I, dating to the Late Period, have this type of coiffure.[153]

Seven figures from Catalogue I, dating to the Græco-Roman Period, have this type of coiffure.[154]

C.1a Close-cropped hair with punctate pattern (probably representing curls): as above, C.1, but with punctate decoration.

Three figures from Catalogue I, dating to the Third Intermediate Period, have this type of coiffure.[155]

One figure from Catalogue I, dating to Dynasty 25, has this type of coiffure.[156]

No figures from Catalogue I, dating to the Late Period, have this type of coiffure.

No figures from Catalogue I, dating to the Græco-Roman Period, have this type of coiffure.

[150] Cat. nrs. 1, 4, 6, 7, 8, 9, 12 and 14.
[151] Cat. nrs. 19 and 21.
[152] Cat. nrs. 28, 29, 30 and 34.
[153] Cat. nrs. 35, 36, 37, 39, 41, 44, 45, 48, 50, 51 and 52.
[154] Cat. nrs. 59, 60, 63, 64, 65, 66 and 67.
[155] Cat. nrs. 15, 17 and 26.
[156] Cat. nr. 32.

C.1b Close-cropped hair with striations: as above, C.1, but with striations emanating from the top of the head and demarcating the bangs.

One figure from Catalogue I, dating to the Græco-Roman Period, has this type of coiffure.[157]

C.1c Bald or shaven head: no trace of a hairline is present.

Five figures from Catalogue I, dating to the New Kingdom, have this type of coiffure.[158]

Five figures from Catalogue I, dating to the Third Intermediate Period, have this type of coiffure.[159]

One figure from Catalogue I, dating to Dynasty 25, has this type of coiffure.[160]

Nine figures from Catalogue I, dating to the Late Period, have this type of coiffure.[161]

Ten figures from Catalogue I, dating to the Græco-Roman Period, have this type of coiffure.[162]

C.2 Short, echelon-curl wig: a wig that extends to just below the nape of the neck, covering the ears. The locks are alternate in echelon and may be square, rectangular, or round.

Two figures from Catalogue I, dating to the Third Intermediate Period, have this type of wig.[163]

One figure from Catalogue I, dating to Dynasty 25, has this type of wig.[164]

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[157] Cat. nr. 71.
[158] Cat. nrs. 2, 3, 5, 10 and 13.
[159] Cat. nrs. 16, 18, 23, 24 and 25.
[160] Cat. nr. 31.
[161] Cat. nrs. 38, 42, 43, 46, 47, 49, 53, 54 and 55.
[162] Cat. nrs. 56, 57, 58, 61, 62, 68, 69, 70, 72 and 73.
[163] Cat. nrs. 20 and 22.
[164] Cat. nr. 33.

One figure from Catalogue I, dating to the Late Period, has this type of wig.[165]
No figures from Catalogue I, dating to the Græco-Roman Period, have this type of wig.

C.3 Short, striated wig: a wig that extends to just below the nape of the neck, but does not cover the ears. Vertical striations emanate from the crown of the head.
One figure from Catalogue I, dating to Dynasty 25, has this type of wig.[166]
No figures from Catalogue I, dating to the Late Period, have this type of wig.
No figures from Catalogue I, dating to the Græco-Roman Period, have this type of wig.

C.4 Semi-flared, echelon-curl wig: a wig that extends to the shoulders, partly revealing the ears. This wig includes a fringe for bangs and flares outward slightly at the front.
One figure from Catalogue I, dating to the New Kingdom, have this type of wig.[167]
No figures from Catalogue I, dating to the Third Intermediate Period, Dynasty 25, Late Period, or Græco-Roman Period, have this type of wig.

[165] Cat. nr. 40.
[166] Cat. nr. 27.
[167] Cat. nr. 11.

3. BODY TYPE

B.1 Large build: muscular or broad shoulders.

Two figures from Catalogue I, dating to the New Kingdom, have this body type.[168]

Seven figures from Catalogue I, dating to the Third Intermediate Period, have this body type.[169]

Seven figures from Catalogue I, dating to Dynasty 25, have this body type.[170]

Twelve figures from Catalogue I, dating to the Late Period, have this body type.[171]

Seven figures from Catalogue I, dating to the Græco-Roman Period, have this body type.[172]

B.2 Average build: shoulders that are proportionate to the body, somewhat midway between the two extremes: large and slim.

Six figures from Catalogue I, dating to the New Kingdom, have this body type.[173]

Five figures from Catalogue I, dating to the Third Intermediate Period, have this body type.[174]

No figures from Catalogue I, dating to Dynasty 25, have this body type.

Seven figures from Catalogue I, dating to the Late Period, have this body type.[175]

Four figures from Catalogue I, dating to the Græco-Roman Period, have this body type.[176]

[168] Cat. nrs. 1 and 2.
[169] Cat. nrs. 16, 18, 19, 20, 23, 25 and 26.
[170] Cat. nrs. 27, 28, 29, 30, 32, 33 and 34.
[171] Cat. nrs. 35, 36, 39, 41, 42, 43, 47, 48, 50, 52, 53 and 55.
[172] Cat. nrs. 57, 62, 63, 64, 67, 69 and 71.
[173] Cat. nrs. 3, 5, 7, 8, 10 and 14.
[174] Cat. nrs. 15, 17, 21, 22 and 24.
[175] Cat. nrs. 37, 38, 40, 44, 45, 49 and 54.
[176] Cat. nrs. 58, 65, 70 and 72.

B.3 Slim build: narrow or lithe shoulders.

Five figures from Catalogue I, dating to the New Kingdom, have this body type.[177]

No figures from Catalogue I, dating to the Third Intermediate Period, have this body type.

One figure from Catalogue I, dating to post-Dynasty 25, has this body type.[178]

Two figures from Catalogue I, dating to the Late Period, have this body type.[179]

Six figures from Catalogue I, dating to the Græco-Roman Period, have this body type.[180]

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[177] Cat. nrs. 4, 6, 11, 12 and 13.

[178] Cat. nr. 31.

[179] Cat. nrs. 46 and 51.

[180] Cat. nrs. 56, 59, 60, 66, 68 and 73.

4. COSTUME OR DRESS

Clothing

D.1 Short, smooth kilt: the kilt extends to mid-thigh and is undecorated.

Two figures from Catalogue I, dating to the Third Intermediate Period, wear this type of costume.[181]

Three figures from Catalogue I, dating to Dynasty 25, wear this type of costume.[182]

Four figures from Catalogue I, dating to the Late Period, wear this type of costume.[183]

One figure from Catalogue I, dating to the Græco-Roman Period, wears this type of costume.[184]

D.1a Short, smooth kilt with wraparound flaps: as above, D.1, but with incised, curved lines indicating flaps.

One figure from Catalogue I, dating to Dynasty 25, wears this type of costume.[185]

No figures from Catalogue I, dating to the Late Period, wear this type of costume.

No figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.

D.1b Short, striated kilt: as above, D.1, but with a vertical striation pattern on the surface.

Two figures from Catalogue I, dating to the Third Intermediate Period, wear this type of costume.[186]

No figures from Catalogue I, dating to Dynasty 25, wear this type of costume.

Six figures from Catalogue I, dating to the Late Period, wear this type of

[181] Cat. nrs. 15 and 18.
[182] Cat. nrs. 27, 29 and 32.
[183] Cat. nrs. 38, 40, 41 and 47.
[184] Cat. nr. 57.
[185] Cat. nr. 30.
[186] Cat. nrs. 21 and 26.

costume.[187]

Three figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.[188]

D.1c Short, striated kilt with wraparound flap: as above, D.1b, but with an incised, curved line indicating a flap.

One figure from Catalogue I, dating to Dynasty 25, wears this type of costume.[189]

One figure from Catalogue I, dating to the Late Period, wears this type of costume.[190]

One figure from Catalogue I, dating to the Græco-Roman Period, wears this type of costume.[191]

D.2 *Shendyt* kilt: the kilt extends variably from mid-thigh or knees, which includes two curved ends that wrap towards the front, and a curved or straight edge apron worn from underneath.[192] The surface is usually patterned: vertical striations on kilt, horizontal striations on apron.

Two figures from Catalogue I, dating to the New Kingdom, wear this type of costume.[193]

Two figures from Catalogue I, dating to the Third Intermediate Period, wear this type of costume.[194]

One figure from Catalogue I, dating to Dynasty 25, wears this type of costume.[195]

Three figures from Catalogue I, dating to the Late Period, wear this type of

[187] Cat. nrs. 39, 44, 45, 48, 50 and 52.
[188] Cat. nrs. 62, 63 and 65.
[189] Cat. nr. 33.
[190] Cat. nr. 36.
[191] Cat. nr. 64.
[192] See: Vogelsang-Eastwood 1993: 32-3.
[193] Cat. nrs. 4 and 12.
[194] Cat. nrs. 17 and 22.
[195] Cat. nr. 28.

costume.[196]

No figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.

D.3 Knee-length, smooth kilt: the kilt extends to the knees, is undecorated, and includes a rectangular front flap (possibly a sash).

One figure from Catalogue I, dating to Dynasty 25, wears this type of costume.[197]

No figures from Catalogue I, dating to the Late Period, wear this type of costume.

No figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.

D.3a Knee-length, striated kilt: the kilt extends to the knees and is decorated with a striation pattern; no flap.

One figure from Catalogue I, dating to the New Kingdom, wears this type of costume.[198]

No figures from Catalogue I, dating to the Third Intermediate Period and Dynasty 25, wear this type of costume.

One figure from Catalogue I, dating to the Late Period, wears this type of costume.[199]

One figure from Catalogue I, dating to the Græco-Roman Period, wears this type of costume.[200]

D.3b Knee-length, patterned kilt: as above, D.3, but has an elaborately patterned surface with vertical panels marked by alternating diagonal striations, and a jewel-like

[196] Cat. nrs. 35, 37 and 42.
[197] Cat. nr. 34 (most likely).
[198] Cat. nr. 7.
[199] Cat. nr. 51.
[200] Cat. nr. 71.

rectangular front panel.

One figure from Catalogue I, dating to the Late Period, wears this type of costume.[201]

No figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.

D.3c Knee-length, pleated sash-kilt: a garment made from a length of cloth, worn in such a way that both ends of the sash go over the top of the kilt, producing a voluminous front panel. The wrapping and folding produce several pleats, which are commonly rendered when depicting the sash-kilt.

Seven figures from Catalogue I, dating to the New Kingdom, wear this type of costume.[202]

Two figures from Catalogue I, dating to the Third Intermediate Period, wear this type of costume.[203]

No figures from Catalogue I, dating to Dynasty 25, wear this type of costume.

No figures from Catalogue I, dating to the Late Period, wear this type of costume.

No figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.

D.3d Knee-length, stylized sash-kilt: as above, D.3c, which is depicted in one of two ways: 1) undecorated, with a voluminous sash and no pleats, or 2) pleated on sides with a narrow, ribbon sash down the center.

One figure from Catalogue I, dating to the New Kingdom, wears this type of costume.[204]

Two figures from Catalogue I, dating to the Third Intermediate Period, wear this

[201] Cat. nr. 55.
[202] Cat. nrs. 1, 2, 3, 8, 11, 13 and 14.
[203] Cat. nrs. 19 and 25.
[204] Cat. nr. 5 (sash is very long).

type of costume.[205]

No figures from Catalogue I, dating to Dynasty 25, wear this type of costume.

No figures from Catalogue I, dating to the Late Period, wear this type of costume.

No figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.

D.4 Shin-length, smooth kilt: the kilt extends to the shins and is undecorated.

One figure from Catalogue I, dating to the Third Intermediate Period, wears this type of costume.[206]

One figure from Catalogue I, dating to Dynasty 25, wears this type of costume.[207]

Two figures from Catalogue I, dating to the Late Period, wear this type of costume.[208]

One figure from Catalogue I, dating to the Græco-Roman Period, wears this type of costume.[209]

D.4a Shin-length sash-kilt: as above, D.4, but it is a sash-kilt with pleats.

Two figures from Catalogue I, dating to the New Kingdom, wear this type of costume.[210]

One figure from Catalogue I, dating to the Third Intermediate Period, wears this type of costume.[211]

No figures from Catalogue I, dating to Dynasty 25, wear this type of costume.

Three figures from Catalogue I, dating to the Late Period, wear this type of costume.[212]

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[205] Cat. nrs. 23 and 24 (sash is very narrow).
[206] Cat. nr. 20.
[207] Cat. nr. 31.
[208] Cat. nrs. 46 and 54.
[209] Cat. nr. 58.
[210] Cat. nrs. 6 and 10.
[211] Cat. nr. 16.
[212] Cat. nrs. 43, 49 and 53.

No figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.

D.5 Long, smooth kilt: the kilt extends to the ankles and is undecorated.
Four figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.[213]

D.6 Bag tunic: a long, rectangular garment, folded in half and sewn at the sides. The garment has slight, curved sleeves and extends to the shins or ankles.
One figure from Catalogue I, dating to the New Kingdom, wears this type of costume.[214]
Two figures from Catalogue I, dating to the Third Intermediate Period, wear this type of costume.[215]
No figures from Catalogue I, dating to Dynasty 25, wear this type of costume.
One figure from Catalogue I, dating to the Late Period, wears this type of costume.[216]
Two figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.[217]

D.6a Wraparound garment: a garment made from one long length of cloth that is wrapped around the body several times, fitting around the abdomen and shoulders.
One figure from Catalogue I, dating to the Græco-Roman Period, wears this type of costume.[218]

[213] Cat. nrs. 56, 60, 66 and 69.
[214] Cat. nr. 11.
[215] Cat. nrs. 16 and 20.
[216] Cat. nr. 53.
[217] Cat. nrs. 59 and 60 (or sheath dress).
[218] Cat. nr. 67.

D.6b Himation: a draped mantle worn by ancient Greek freeborn citizens, which consists of a rectangular piece of cloth (2.8 x 1.75 m.) that is wrapped around the body and usually draped over the left shoulder.

Four figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.[219]

D.7 Leopard-skin cloak: a garment made of leopard skin that, when worn, retains the shape of the leopard in outline form. The head of the leopard appears over the left shoulder and the animal's legs wrap around the body, two around the upper torso and two around the hips.

Two figures from Catalogue I, dating to Dynasty 25, wear this type of costume.[220]

Three figures from Catalogue I, dating to the Late Period (specifically, Dynasty 26), wear this type of costume.[221]

No figures from Catalogue I, dating to the Græco-Roman Period, wear this type of costume.

D.8 Sandals: a shoe with a flat sole and two straps emanating from the space near the big toe to the sides of the foot (thong form).

One figure from Catalogue I, dating to the Third Intermediate Period, wears this type of footwear.[222]

No figures from Catalogue I, dating to Dynasty 25 and the Late Period, wear this type of footwear.

Two figures from Catalogue I, dating to the Græco-Roman Period, wear this type of footwear.[223]

[219] Cat. nr. 68, 70, 72 and 73.
[220] Cat. nrs. 33 and 34.
[221] Cat. nrs. 43, 49 and 55.
[222] Cat. nr. 16.
[223] Cat. nrs. 68 and 73.

Jewelry

J.1 Broad collar: a bead collar composed of several rows of faience or semiprecious stone beads worn around the neck. The number of rows and the patterns vary.

One figure from Catalogue I, dating to the New Kingdom, wears a broad collar.[224]
Seven figures from Catalogue I, dating to the Third Intermediate Period, wear a broad collar.[225]

Four figures from Catalogue I, dating to Dynasty 25, wear a broad collar.[226]

Three figures from Catalogue I, dating to the Late Period, wear a broad collar.[227]

No figures from Catalogue I, dating to the Græco-Roman Period, wear a broad collar.

J.2 Necklace: a strand of beads worn around the neck; usually includes a pendant.

One figure from Catalogue I, dating to the New Kingdom, wears a necklace.[228]

One figure from Catalogue I, dating to the Third Intermediate Period, wears a necklace.[229]

One figure from Catalogue I, dating to Dynasty 25, wears a necklace.[230]

Two figures from Catalogue I, dating to the Late Period, wear a necklace.[231]

Two figures from Catalogue I, dating to the Græco-Roman Period, wear a necklace.[232]

J.3 Armlets: an outward bulging hoop crafted in precious metals or beads, worn around the upper arms.

Three figures from Catalogue I, dating to the Third Intermediate Period, wear

[224] Cat. nr. 10.
[225] Cat. nrs. 17, 19, 20, 21, 23, 25 and 26.
[226] Cat. nrs. 27, 28, 32 and 33.
[227] Cat. nrs. 44, 52 and 53.
[228] Cat. nr. 11.
[229] Cat. nr. 16.
[230] Cat. nr. 34.
[231] Cat. nrs. 42 and 55.
[232] Cat. nrs. 59 and 64.

armlets.[233]

Three figures from Catalogue I, dating to Dynasty 25, wear armlets.[234]

No figures from Catalogue I, dating to the Late Period, wear armlets.

No figures from Catalogue I, dating to the Græco-Roman Period, wear armlets.

J.4 Bracelets: as above, J.3, but worn around the wrists.

One figure from Catalogue I, dating to the Third Intermediate Period, wears bracelets.[235]

One figure from Catalogue I, dating to Dynasty 25, wears bracelets.[236]

No figures from Catalogue I, dating to the Late Period, wear bracelets.

No figures from Catalogue I, dating to the Græco-Roman Period, wear bracelets.

J.5 Anklets: as above, J.3, but worn around the ankles. Anklets were mostly worn by women.

One figure from Catalogue I, dating to Dynasty 25, wears anklets.[237]

No figures from Catalogue I, dating to the Late Period, wear anklets.

No figures from Catalogue I, dating to the Græco-Roman Period, wear anklets.

J.6 Earrings: ornamentation made of precious metals or beads/stones to be hung from the ear lobes.

One figure from Catalogue I, dating to the Late Period, wore earrings.[238]

No figures from Catalogue I, dating to the Græco-Roman Period, wore earrings.

[233] Cat. nrs. 23, 25 and 26.
[234] Cat. nrs. 30, 31 and 32.
[235] Cat. nr. 26.
[236] Cat. nr. 30.
[237] Cat. nr. 31.
[238] Cat. nr. 53 (now missing).

Appendix E The Inscriptions

1. Striding Man with Both Arms Down, Wearing a Kilt (Pl. 10)

MK -- first half of Dynasty 12
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 17958
Bibliography: Schäfer et al. 1901: 213 (text); Bissing 1913: 246-47, 250, Taf. xii [2]; Fechheimer 1921: 30, Taf. 46; Roeder 1956: 296-97 [§361, e], Taf. 44 [k], Abb. 380 (text); Kaiser 1967: 38 [321].

Text: *Ḥtp-di-nsw <Wsi>r nb Ḏdw prt-ḫrw <n k3.k(?)>*

Translation: An offering which the King gives, and Osiris, Lord of Djedu, invocation-offerings (to your ka).

Location: kilt

God(s): Osiris

City: Djedu[1] (Busiris)

[1] Gardiner 1947: II, 151*, 176*; cf. Hart 1986: 164.

2. Striding Man in a Long Kilt (Pl. 11)
MK -- early Dynasty 12
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 23703
Bibliography: Hornemann 1951: pt. i, pl. 188; Kaiser 1967: 38 [319]; Roeder 1956: 297 [§361, g], Abb. 381-82 (text).

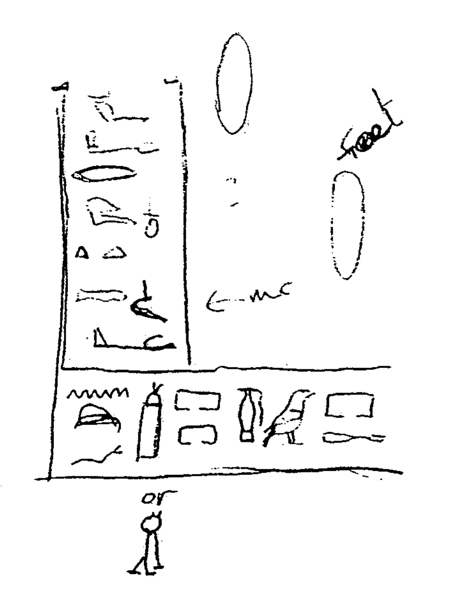
Text: *ḥ3ty-^{c} iry nfr-ḥ3t m3^{c}... ḳbḥw pr.wy Pr-<^{c}3> Int.f*

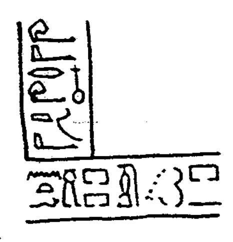
Translation: Mayor, True Keeper of the Diadem, the Kebehu of the Two Houses of Pharoah, Intef

Location: top of base

Name(s): Intef[2]

Titles: Mayor; True Keeper of the Diadem; Kebehu[3] of the Two Houses of Pharoah





[2] Ranke 1935: I, 34.1 (OK, MK, NK, male).
[3] Zivie-Coche 1991: 113, 117, 126, 133, 295.

3. Striding Man (Cat. nr. 4; Pl. 24)
NK
Hannover, Kestner-Museum, Inv. no. 1935.200.558
Bibliography: unpublished.

Text: unavailable; no longer legible.

Location: on the back

4. Striding Priest Carrying an Incense Burner (Cat. nr. 6; Pl. 23)
NK -- Dynasty 19
London, The British Museum, EA 36070
Bibliography: Hilton Price, *Cat.* i, 376 [3132a]; *Sotheby Sale Cat.* (Hilton Price), July 12-21, 1911, nr. 339, pl. xii.

Text: *ms<.n> 3st s3 Djd-Hr di* ^{c}*nh*

Translation: born (of) Isis, son (of) Djedhor, given life.

Location: on his back

Name(s): Isis[4]; Djedhor[5]



[4] Ranke 1935: I, 3.18 (MK, NK, LP, Gr., female).
[5] Ibid.: I, 411.12 (LP, Gr., male); ibid. 1952: II, 333.11 (MK, male); Zivie-Coche 1991: 279, 289, 291, 297.

5. Kneeling Adorant (Cat. nr. 14; Pl. 13)
NK -- late Dynasty 18-early Dynasty 19
Toronto, Royal Ontario Museum, 948.34.45
Bibliography: unpublished. Cf.: Steindorff 1946: 47, cat. nr. 135, pl. xxii.

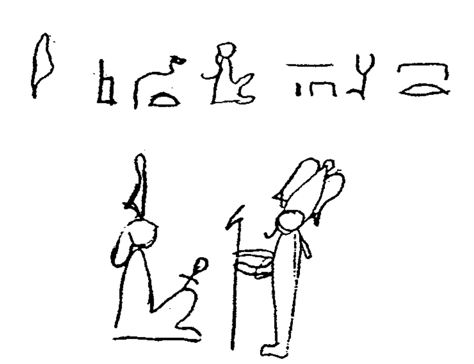
Text: *ḥry-irw-s3w n pr* [goddess][6] *Ḏt*(sic)*-3st m3*^{c}*<-hrw>*

Translation: Overseer of the Amulet-makers of the temple of [goddess], Djedese, justified.

Location: back

Name(s): Djedese[7] (or Djedesewefankh)

Title(s): Overseer of the Amulet-makers[8]



[6] The name of the goddess is written ideographically.
[7] Ranke 1935: I, 409.15 (NK, (LP), female and (male)), *Dd-3st*; possible derivative: ibid: I, 409.16 (LP, Gr., male), *Dd-3st-iwf-*^{c}*nh.*
[8] (no parallel).

6. Kneeling Adorant* [9] (Cat. nr. 15; Pl. 34)
TIP -- second half of TIP
Antwerp, Museum Vleeshuis, 79.1.45 1/5
Bibliography: Allemant 1878: 13 [59-67]; Génard 1894: 15, nr. 45; De Wit 1959: 34 [90] pl. xii [3rd from left]; Depauw 1995: 129 [141] fig. (as from Tell Basta).

Text: (on front of kilt) *mn di nfr* ; (on back of kilt) *nsw.n* (???) *wr*

Translation: (questionable)

Location: kilt on lap; back

back

[9] * = an excavated piece.

7. Striding Priest, Khonsumeh (Cat. nr. 16; Pl. 36)
TIP -- Dynasty 21-22
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 23732
Bibliography: Bosse 1936a: 36-7 [81], Taf. iv [c] (as Khonsuhem and probably Dynasty 22); Roeder 1956: 302-03 [§370, a], Abb. 385-86, Taf. 45, 46 [b, f, g] [text]; Kaiser 1967: 80 [814d] (as 114d in caption); Riederer 1978: 30, nr. 156; Settgast et al. 1984: 72, fig; Ziegler 1987: fig. on 90 (lower right); Settgast 1991: 114-15 [59]; Vassilika 1997: 295, nt. 65.

Text: (a) *Ḥtp-di-nsw Wsir nb Ḏdw nṯr ꜥ3 nb pt.* (b) *ḏd in Wsir n wr ḫnty-imntiw.* (c; on front apron) *it-nṯr n Ḫnsw Ḫnsw-mḥ.* (d) *it-nṯr 'Itm nb rḫit P3-šri-3st.* (e) *In-//// P3-šri-3st.* (f) *'Imn-<m>-ipt.* (g) *'Imn-Rꜥ nsw nṯrw.* (h) *Wsir nb Ḏd<w>.* (i) *dd in 3st.*

Translation: (a) An offering which the King gives, and Osiris, Lord of Busiris, Great God, Lord of Heaven. (b) Said by Osiris to the great Khentiamentiw. (c) God's Father of Khonsu, Khonsumeh. (d) God's Father of Atum, Lord of the People(?), Pasheri(n)aset. (e) In.... Pasheri(n)aset. (f) Amen(em)opet. (g) Amun-Re, King of the Gods. (h) Osiris, Lord of Busiris. (i) Said by Isis.

Locations: (a-c) front apron; (d) left side; (e) right side; (f) left sleeve; (g) right sleeve; (h) back; (i) back

Name(s): Khonsumeh[10]; Khonsu[11]; Pasheri(n)aset[12]; Amenemopet[13]

Title(s): God's Father of Khonsu

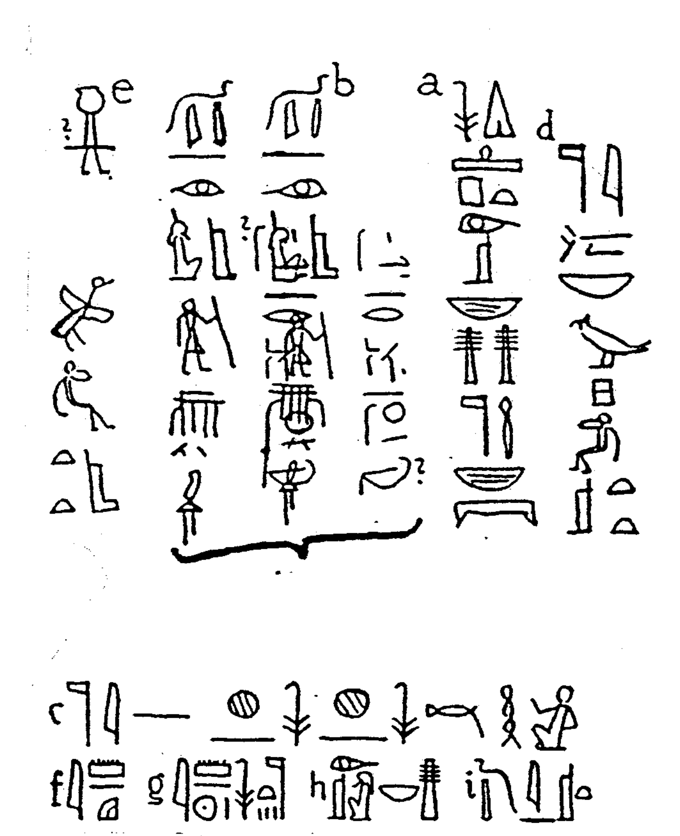
God(s): Osiris; Khentiamentiw[14]; Amun-Re; Isis; Atum

City: Djedu[15] (Busiris)

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[10] Ranke 1952: II, 310.21 (Dyn. 22, male).
[11] Ibid. 1935: I, 270.16 (MK, NK, Dyn. 21, male; MK, LP, female).
[12] Ibid.: I, 118.7 (Dyn. 22, LP, Gr., male); ibid. 1952: II, 355; Zivie-Coche 1991: 150-52, 161-63.
[13] Ibid. 1935: I, 27.18 (NK, Dyn. 22, LP, male; NK, female).
[14] Morenz 1973: 264, 267.
[15] Gardiner 1947: II, 151*, 176*; cf. Hart 1986: 164.

7. Striding Priest, Khonsumeh (Cat. nr. 16; Pl. 36) (con't)



8. Supplicant (Cat. nr. 17; Pl. 33)
TIP -- Dynasty 23
Boston, Museum of Fine Arts, 83.346
Bibliography: unpublished.

Text: *di Wsir nb Ḏdw(?) ꜥnḫ <n> P3<y>.f it ......*

Translation: May Osiris, Lord of Djedu, give life (to) Payef, father (?) .....

Location: back pillar (round topped)

Name(s): Payef[16]

God(s): Osiris

City: Djedu[17] (Busiris)

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[16] Ranke 1935: I, 129.6 (Dyn. 21, male), P3ii (?); possible derivation: ibid: I, 127.9 (NK, LP, male), *P3.f-iw*. Possible derivative for P3.f-t3w-b3stt: ibid.: 127.22 (Dyn. 26, male), *P3.f-t3w*. See also: Zivie-Coche 1991: 216.

[17] Gardiner 1947: II, 151*, 176*; cf. Hart 1986: 164.

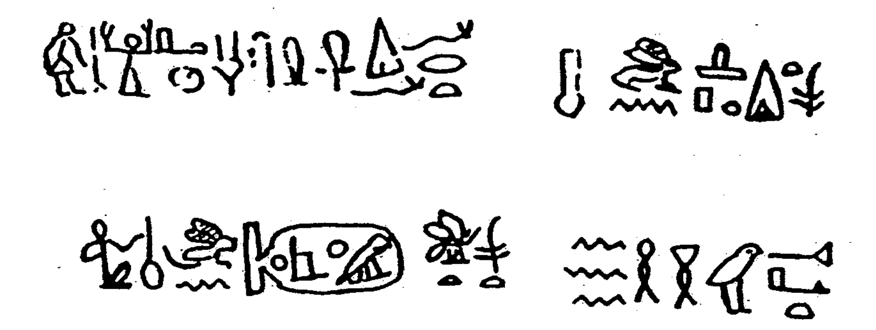
9. Group Scene: Kneeling Priest Pouring a Libation on an Offering Tray
(Cat. nr. 18; Pl. 32)
TIP -- Dynasty 22
Cambridge, The Fitzwilliam Museum, E.11.1937
Bibliography: Insley 1979: 167-9, pls. xxx, xxxi.

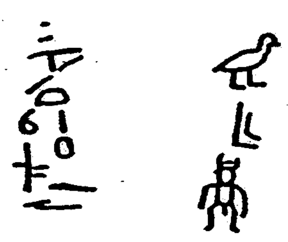
Text: (base) *Ḥtp-di-nsw Wn-nfr di.f ˁnḫ wḏ3 snb ˁḥˁ k3i i3wt ˁ3t <n> w3ḥ-mw <n> nsw-bity Ḥr-s3-3st Wn-nfr* ; (sides of body)....*s3 <n> Bs //// mr s3 <n> Ḫnsw m3ˁ-ḫrw*; (kilt) *Wn-nfr.*

Translation: (base) An offering which the King and Wennefer that he may give life, prosperity, health, long life and a ripe old age (to) the libation priest (of) the King of Upper and Lower Egypt, Harsiese, Wennefer. ...(side of body) son (of) Bes; (side of body) ..... beloved son (of) Khonsu, justified. (kilt) Wennefer.

Location: base; back of kilt

Name(s): Wennefer[18]; Harsiese[19] I[20]; Bes[21]; Khonsu[22]





[18] Ranke 1935: I, 79.19 (OK, MK, NK, Dyn. 22, LP, Gr., male), *Wnn-nfrw*; Zivie-Coche 1991: 303-04.
[19] Ibid.: I, 250.13 (NK, Dyn. 21, LP, Gr., male), *Ḥr-s3-3st*; Gauthier 1914: III, 348-50; Otto 1954: 143 (Dyn. 22).
[20] von Beckerath 1984: 103, 263.
[21] Ibid.: I, 98.14 (NK, LP, male); Wild 1960: 50; Zivie-Coche 1991: 130, 276.
[22] Ibid.: I, 270.16 (MK, 2IP, NK, Dyn. 21, male; MK, LP, female).

10. Kneeling Priest Offering a Figure of Maat (Cat. nr. 21; Pl. 30)
TIP -- Dynasty 22
London, The British Museum, EA 59388
Bibliography: unpublished.

Text: *ḥm ḥwt-nṯr ṯpw ḥwt n 'Imn s3w Ṯ3 m3ᶜ-ḫrw s3 <n> Mwt-m-int m3ᶜ-ḫrw*

Translation: Temple Priest, *Tpw* of the Temple of Amun, phyles, Tja, justified, son (of) Muteminet, justified.

Location: back pillar (square topped)

Name(s): Tja[23]; Muteminet[24]

God(s): Amun

Titles: Temple Priest; *Tpw* of the Temple of Amun



[23] Ranke 1935: I, 386.22 (NK, male).
[24] Ibid.: I, 147.16 (NK, LP, female).

11. Priest of Amun-Re, Nes(ba)nebdjedt (Cat. nr. 22; Pl. 26)
TIP -- Dynasty 21-22
Morlanwelz, Belgium, Musée royal de Mariemont, Inv. no. B.242 (E. 52)
Bibliography: Petrie 1905: vol. iii, 214, fig. 87; Van de Walle 1952: 32-3, pl. 9; Roeder 1956: 304 [§375, b]; Evrard-Derriks 1978: 31, fig. 9; Thierry 1978: front cover and p. 22; Evrard-Derriks 1981: nr. 75; Ziegler 1987: 90, fig. on lower left; Bruwier 1991: 179, Nr. 214; Derriks 1990: nr. 26; Hill 2000: 512-13.

Text: *<ḥm->nṯr 'Imn-R^c nsw nṯr<.w> Ns-<b3->nb-Ḏdt m3^c ḫrw*

Translation: Priest of Amun-Re, King of the Gods, Nes(ba)nebdjedt, justified.

Location: chest

Name(s): Nes(ba)nebdjedt[25][26]

Titles: Priest of Amun-Re[27]; King of the Gods

God(s): Amun-Re

[25] Ranke 1935: I, 174.17 (Dyn. 20-22, LP, Gr., male), *Ns-b3-nb-djdt*; Zivie-Coche 1991: 85, 270, 308.
[26] *Nesbanebdjedt* is the nomen of the Twenty-first Dynasty king known by the Greek name, "Smendes" (Gauthier 1914: III, 287; von Beckerath 1984: 97, 253).
[27] Zivie-Coche 1991: 85, 86 (*Hm-ntr 'Imn-R^c nb 3ht*).

12. Kneeling Priest Presenting a Figure of Osiris (Cat. nr. 26; Pl. 35)
TIP -- Dynasty 23
St. Petersburg, The Hermitage Museum, Inv. no. 755
Bibliography: Golénischeff 1891: 92; Lapis and Matthieu 1969: 122 [132], figs. 85-6, pl. iv (partial text).

Text: [(1) *di Wsir ᶜnḫ* (2) <*n*>][28] *Ni-Ḥr.w s3* <*n*> *P-iri-nfr-iri* (3) *ms*<*.n*> *nb*<*t*>*-pr 3t-ti.t-di*

Translation: May Osiris give life (to) Nyherew, son (of) Pairineferiri, born (of) the Lady of the House, Attitdi

Location: base (front (1), right (2), and left (3) panels)

Name(s): Nyherew[29]; Pairineferiri[30]; Attitdi[31]

God(s): Osiris

Title(s): Lady of the House

[28] Bracketed text, not published.

[29] Possible derivative: Ranke 1935: I, 171.19 (OK, male), *Ni-ᶜnh-hrw*; ibid. 1952: II, 260.28 (LP, male), *Ii-n(i)-hr(w)*.

[30] Possible derivative: ibid. 1935: I, 101.10 (NK, male), *P3-ir-nfr*.

[31] Possible derivative: ibid.: I, 4.19 (MK, female), *3dtw* (?); ibid.: I, 4.16 (LP, male), *3ti*.

13. Kneeling Priest Holding Two Conical Jars* (Cat. nr. 27; Pl. 43)
TIP -- Dyn. 25
Antwerp, Museum Vleeshuis, 79.1.45 2/5
Bibliography: Allemant 1878: 13 [59-67]; Génard 1894: 15, nr. 44; De Wit 1959: 34 [91] pl. xii [1st from left]; Depauw 1995: 129 [144] fig. (as from Tell Basta).

Text: traces on figure are illegible.

Location: back pillar (square topped)

14. Supplicant (Cat. nr. 28; Pl. 40)
TIP -- Dynasty 25 (?)
Florence, Museo Archaeologico, 8175
Bibliography: unpublished.

Text: *S3t-Ḥrt(?) ḏd (ḥsb) ḥ3t 2 ḥpp mn ib n ḥ3ty-ᶜ* ... ???????

Translation: Said (by) Sathor, year 2, the one who is established in the heart of the Mayor....

Location: back pillar (round topped)

Name(s): Sathor[32]

Titles: Mayor[33]

[32] Ranke 1935: I, 291.28 (MK, female), *S3t-hr(w)*.
[33] Zivie-Coche 1991: 214, 217.

15. Semi-Prostrate Man, Haremhab, in an Attitude of Adoration (Cat. nr. 35; Pl. 50)
LP -- Dynasty 26-31
Athens, National Archaeological Museum, 1179 (old 640)
Bibliography: Müller 1955: ii, 221, nr. 1, pl. xxxi.

Text: *Ḥr-m-ḥb im3ḫw Nt, Nbt //// S3w*

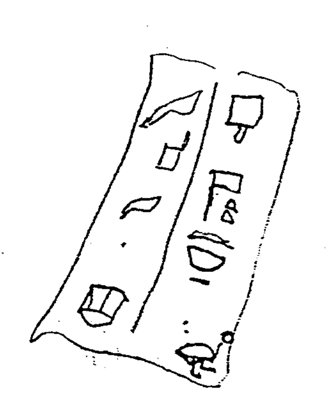
Translation: Haremhab, honored by Neith, mistress of Sais.[34]

Location: front apron

Name(s): Haremhab[35]

God(s): Neith

City: Sau[36] (Sais)



[34] The Hieroglyphic text was not published. I transcribed it on a museum visit; however, the translation above comes from Müller 1955: ii, 221.
[35] Ranke 1935: I, 248.7 (MK, NK, LP, Gr., male); Otto 1954: 129.68.
[36] Gauthier 1975: V, 2.

16. Kneeling Priest, Harbes (Cat. nr. 37; Pl. 48)
LP -- Dynasty 26, reign of Psamtik I (664-610 BC)
Brooklyn, Brooklyn Museum of Art, 37.360E
Bibliography: Abbott 1915: 55, cat. nr. 874; Russmann 1969-70: 157-59, figs. 8-12; Zivie-Coche 1991: 128 [H] (text).

Text: *di ////// ᶜnḫ snb 3w<.t>-ib <n> nb n ḥry sḏm-ᶜs Ḥ3rbs s3 P3.f-ṯ3w-šw*

Translation: May ? give life, health, joyfulness to the Lord of the Head of Servants, Harbes, son (of) Peftjaushu.

Location: around the belt

Name(s): Harbes[37]; Peftjaushu[38]

Title(s): Head of Servants

→

[37] Ranke 1935: I, 253.27 (LP, male); Zivie-Coche 1991: 105-35.

[38] Possible derivative: ibid.: I, 128.6 (LP, male), *P3.f-t3w-(m)-ᶜwi-sw*; Zivie-Coche 1991: 108, 120-22.

17. Group Scene: Kneeling Adorant before Nefertum and Heka* (Cat. nr. 40; Pl. 57)
LP -- Dynasty 26
Cairo, The Egyptian Museum, CG 39379
Provenance: Saqqara, Serapeum
Inscription: on base.
Bibliography: Daressy 1906: 346-47, pl. lxiii; Roeder 1937: 212 [§607, d4].

Text: *di 3st ꜥnḫ n Sm3-t3wy-ir-di-s s3 n Ḥry-ḥtp.f mwt.f T3-di-Wsir di.n nb<t>-pr 3st-n-3ḫ-bit*

Translation: May Isis give life to Sematawyirdis, son of Heryhetepef, his mother, Tadiuser, given by the Lady of the House, Asetenakhbit.

Location: base

Name(s): Sematawyirdis[39]; Heryhetepef[40]; Tadiuser[41]; Asetenakhbit[42]

God(s): Isis

Title(s): Lady of the House

(sic) (sic)

[39] Ranke 1935: I, 296.12 (LP, female), *Sm3-t3wy-irr-di-s(t)*.
[40] Ibid.: I, 250.7 (OK, MK, NK, LP, male; MK, female), *Hr-htp(.w)*; ibid.: I, 250.8 (LP, male), *Hr-htp(.w)*; ibid.: I, 250.9 (MK, male), *Hr-htp(.w)-m-pr.f*.
[41] Ibid.: I, 373.1 (LP, Gr. female); de Meulenaere 1966: 5, cat. nr. 9; Zivie-Coche 1991: 272 (*T3-di-wsir-hp*).
[42] Ibid.: I, 4.3 (Dyn. 21, LP, Gr., female); Otto 1954: 187-88 (Ptol. period); Zivie-Coche 1991: 265, 290.

18. Striding Priest, Khonsuirdas (Cat. nr. 43; Pl. 52)
LP -- Dynasty 26, reign of Psamtik I (664-610 BC)
London, The British Museum, EA 14466
Bibliography: Hall 1930: 1-2, pls. i-ii; Hornemann 1951: part i, pl. 283; Roeder 1956: 135 [§180, b], 303 [§370, b], 503 [§676, b]; James 1966: pl. 31; James 1979: 226 fig. 88; James in: Boardman 1984: 145-6, pl. 194 [b]; British Museum 1964: 210, fig. 78; Shubert 1989: 32, pl. xii [b]; Russmann 2001: 238-39, nr. 130.

Text: (apron) *Wsir ḥḳ3 Ḫnsw-iir-di-s;* (band) *Ḥr* ^{c}*3-ib, nbty Nb-*^{c}*, Ḥr nb, Kny-nḫt, nsw-bity, Nb-t3wy, W3ḥ-ib-r*^{c} *S3 R*^{c} *Psm-ṯk, imy-r šm*^{c}*w Ḫnsw-iir-di-s ///////* ^{c}*3m m-m t3* ^{c}*3m ink iw ḥs mr.f b3k.f m3*^{c}*t(y) St r-p*^{c}*.t ḥ3ty-*^{c} *imy-r šm*^{c}*yt imy-r ḏ3ḏ3t m Ḥr-niwt m i3tt Ḏfyt ///// imy-r ////// Ḫnsw-iir-di-s m3*^{c} *ḫrw*

Translation: Ruler Osiris, Khonsuirdas. Horus: Aaib, Two Ladies: Neba, Golden Horus: Kenynakht, Dual King of Upper and Lower Egypt: Lord of the Two Lands, (Wahibre)|, Son of Re: (Psamtik)|. Overseer of Upper Egypt, Khonsuirdas.... An Asiatic in the land of the Asiatics. I am one whom he praised and loved, his upright servant of Osiris, Hereditary Prince, Mayor and Overseer of Upper Egypt, Overseer of the Court in Herniut, in the district of Djufyet, ... Overseer of ..., Khonsuirdas, justified.

Location: front of apron (incised scene); band

Name(s): Khonsuirdas[43]; Wahibre[44]; Psamtik[45] I[46]

God(s): Osiris

Title(s): Overseer of Upper Egypt[47]; Hereditary Prince[48]; Mayor; Overseer of the Court[49]

City: Herniut[50] (Hierakonpolis (el-Atawla)), district of Djufyet

[43] Ranke 1935: I, 270.21 (LP, Gr., male), *Hns.w-iir-di-s(w)*; Otto 1954: 128.43 (Saite period).
[44] Ibid.: I, 72.28 (LP, Gr., male); de Meulenaere 1966: 5, cat. nr. 9.
[45] Ibid.: I, 136.8 (LP, Gr., male); de Meulenaere 1966: 18-9, 23, cat. nrs. 57, 61 and 77 (Dyn. 26).
[46] Gauthier 1916: IV, 65-134; von Beckerath 1984: 111, 274.
[47] Jones 2000: I, 246.895.
[48] Ibid.: I, 315.1157.
[49] Ibid.: I, 279.1004.
[50] Adams 1977: s. 1182-6.

18. Striding Priest, Khonsuirdas (Cat. nr. 43; Pl. 52) (con't)





19. Kneeling Adorant (Cat. nr. 48; Pl. 47)
LP -- Dynasty 26
Munich, Staatliche Sammlung Ägyptischer Kunst, ÄS 6039
Bibliography: Spiegelberg 1930a: 73-4, pl. xix [3]; Müller and Wildung 1976: 233, abb. 9; Wildung 1980: 33, fig. [right]; Müller 1989: 7-8, abb. 12 [a,b].

Text: *<di> Nt <^{c}nḫ n> Psmṯk s3 <n> Ḥ3pp*

Translation: (May) Neith (give life to) Psamtik, son (of) Hapep

Location: back pillar (square topped)

Name(s): Psamtik[51]; Hapep[52]

God(s): Neith[53]

[51] Ranke 1935: I, 136.8 (LP, Gr., male); Zivie-Coche 1991: 140-42, 163-66.
[52] Ibid.: I, 229.7 (LP, male).
[53] Ibid.: I, 181.24 (OK, MK, NK, Gr., female).

20. ***Sm*-priest*** (Cat. nr. 49; Pl. 55)
LP -- Dynasty 26-30
New York, Metropolitan Museum of Art, 26.7.1415
Bibliography: Hornemann 1951: part 1, pl. 249; Roeder 1956: 301 [§367b].

Text: (front) *mr imy(?) s3 nḫt(?) ḥ3ty nb mn.* (back) *ḥ3ty mr wsir(?) nḫt mr* (???)

Translation: [questionable]

Location: center band of cloak (front and back)

front

back

21. Striding Priest, Padiamun* (Cat. nr. 53; Pl. 53)
LP -- Dynasty 26
Paris, The Louvre Museum, Inv. no. E 10586
Provenance: Saqqara
Bibliography: Michalowski 1968: fig. 601; Ziegler 1996: 38, nt. 33.

Text: *im3ḫ ḥr Wsir ḥr-ib R-st3.w P3-di-'Imn m3ᶜ-ḫrw s3.f sᶜnḫ rn.f Ḥr-<m>-3ḫ-bit //// s3 <n> Wḏ3-Ḥr.w*

Translation: Revered with Osiris, beloved of Rasetau, Padiamun, his son who causes his name to live, Hor(em)akhbit, son (of) Wedjhor

Location: front of apron

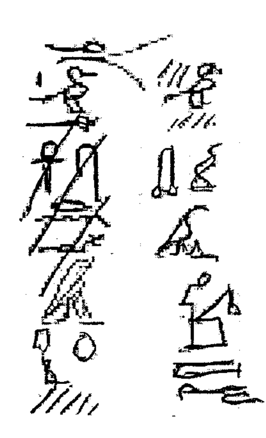
Name(s): Padiamun[54]; Hor(em)akhbit[55] (his son); Wedjahor[56] (his father; literally *Wt-Hrw*)

God(s): Osiris

City: Rasetau[57] (Giza)







[54] Ranke 1935: I, 121.23 (Dyn. 21, Dyn. 22, LP, Gr., male); Zivie-Coche 1991: 199, 259, 274.
[55] Ibid.: I, 247.15 (NK, Dyn. 21, Dyn. 22, LP, Gr., male); Zivie-Coche 1991: 278, 290.
[56] Ibid.: I, 88.26 (LP, Gr., male), *Wd3-Hr*; Zivie-Coche 1991: 276, 299.
[57] Gauthier 1975: III, 127.

22. Striding *Sm*-priest, Ayhat* (Cat. nr. 55; Pl. 54)
LP -- Dynasty 26, c. 595-589 B.C. (The Museum says 588-534 B.C.)
Selçuk, Turkey, Ephesus Museum, Inv. no. 1965
Bibliography: Eichler 1969: 131-46; Vetters 1970: 161-2; Winter 1971: 146-55; Winter 1971: 146-55; Dawid and Dawid 1972-75: 531-534; Hölbl 1978: 54-5, Taf. 3-4.

Text: unavailable; not published.

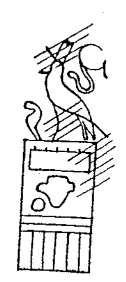
Translation: Priest of Amun, ^{c}*Ih3t*, son of *P3-n(i)-m3*^{c}*t*, justified (left leg); Priest of Amun, Ayhat, son of Panimaat, the blessed (right leg); the Good God, (Neferibre)|, he lives forever (right arm); Hr (Psamtik)| Mnh-ib, King of Upper and Lower Egypt, (Neferibre)|, Son of Re, beloved of Amun-Re, Lord of the Throne of the Two Lands, given life (sash on chest); the Good God, Lord of the Two Lands, (Neferibre)|, Son of Re, Lord of the Diadem, (Psamtik)|, beloved of Amun-Re, the King of the Gods, given life like Re, forever (sash on back).[58]

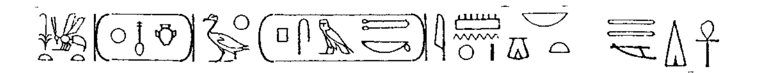
Location: sash; buckle; both knees

Name(s): Ayhat[59]; Panimaat[60]; Psamtik[61] II[62] ; Neferibre[63]

Title(s): Priest of Amun[64]







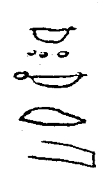
[58] Translation and partial Hieroglyphic text from: Winter 1971: 151-53; Hölbl 1978: 54-5.
[59] Possible derivations: Ranke 1935: I, 5.20 (Dyn. 22, male), *I-h3t* (?); ibid.: I, 264.2 (Dyn. 18, male), *H*^{c}*i-m-h3t*.
[60] Ibid.: I, 108.3 (LP, Gr., male), *P3-n-m3*^{c}*t*.
[61] Ibid.: I, 136.8 (LP, Gr., male).
[62] Gauthier 1916: IV, 92-104; von Beckerath 1984: 112, 275.
[63] Ibid.
[64] Zivie-Coche 1991: 145, 168.

23. Striding Priest Holding an Object Before Him (Cat. nr. 59; Pl. 134)
G/R
Copenhagen, Ny Carlsberg Glyptotek, Æ.I.N. 602
Bibliography: unpublished.

Text: (fragment) ///// *nbw.k r-gs* ////

Translation: ..... your lords (are) beside .... (?)

Location: back pillar (square topped); inscription located on the lower portion



24. Striding Donor Holding Maat Before Him on a Pedestal (Cat. nr. 60; Pl. 131)
G/R -- probably Ptolemaic Period
Florence, Museo Archaeologico, 1782
Bibliography: Schiaparelli 1887: 228, cat. nr. 1530; Roeder 1956: 216 [§258, c], 301 [§368, a], 420 [§580, ea], 493 [§666, b] Abb. 763.

Text: *im3ḫw ḥr M3ct s3t Rc ḥm-nṯr 'Imn ch3 nb m3c ḫrw 'Imn-m-ipt s3 <n> ḥm-nṯr 'Imn P3-sb3-ḫc-<m>-niwt n nb<t>-pry S3t-'Imn*

Translation: Revered by Maat, daughter of Re, Priest of Amun the Warrior, Lord of Vindication, Amenemopet, son (of) the Priest of Amun, Pasebakhaeniu and Lady of the House, Sitamun.

Location: back pillar (square-topped)

Name(s): Amenemopet[65]; Pasebakhaeniu (Psusennes)[66]; Sitamun[67]

Title(s): Priest of Amun[68]; Lady of the House

God(s): Maat; Re; Amun

[65] Ranke 1935: I, 27.18 (NK, Dyn. 19-22, LP, male).
[66] Ibid.: I, 117.1 (Dyn. 21, male), *P3-sb3-ḫc-n-niwt.*; von Beckerath 1984: 99-100, 256 (Psusennes, High Priest at Thebes, Dyn. 21); Gauthier 1914: III, 289-91.
[67] Ibid.: I, 286.6 (MK, NK, D22, female).
[68] Zivie-Coche 1991: 145, 168.

25. Kneeling Adorant* (Cat. nr. 62; Pl. 124)
LP-G/R -- Dynasty 30 to early Ptolemaic Period (early 4th C. BC)
Jerusalem, The Israel Museum, Inv. no. 1934-31
Provenance: Ashkelon in 1933, "locus level."
Bibliography: Iliffe 1936: 61, 66-7, cat. nr. 11, pl. xxxiii, fig. 2; Roeder 1956: 306 [§380, b].

Text: *di Wsir(?)//// ʿnḫ <n> Ir.t-Ḥrw ir.n nb<t>-pr Iss-di.f-n-ʿt-ḫ3*

Translation: May Osiris give life (to) Irhor, made by the Lady of the House, Isesdiefnatkha.

Location: back pillar (square topped)

Name(s): Irhor[69]; Isesdiefnatkha(?)[70]

God(s): Osiris

Title(s): Lady of the House

[69] Ranke 1935: I, 42.13 (MK, male), *Ir(t?)-hr*; Zivie-Coche 1991: 93.
[70] (No parallel).

26. Kneeling Donor with Extended Arms (Cat. nr. 64; Pl. 125)
G/R -- Ptolemaic Period
London, The British Museum, EA 49243
Bibliography: Shubert 1989: 30-1, pl. x [b]; Roeder 1956: 135 [§180, c], 305 [§377, a], 427 [§585, a]. Cf. Bothmer 1960: 149-50.

Text: *di Wsir ꜥnḫ <n> P-di-'Imn-nb-iyti s3 n ꜥnḫ.f<-n>-mwt ms<.n> Sḫmti-b3stt-wrw*

Translation: May Osiris give life (to) Padiamunnebity, son of Ankhef(en)mut, born (of) Sekhmetbastetwerew.

Location: back pillar (round-topped)

Name(s): Padiamunnebity[71]; Ankhef(en)mut[72]; Sekhmentbastwerew[73]

God(s): Osiris

[71] Ranke 1935: I, 122.6 (Dyn. 22, LP, Gr., male), *P3-di-'imn-nb-(nswt-t3wy)*; Zivie-Coche 1991: 199, 259, 274 (*P3-di-'Imn*).

[72] Ibid.: I, 67.8 (NK, LP, male), *ꜥnḫ.f-(n)-mwt*; Zivie-Coche 1991: 52.

[73] (No parallel).

27. Kneeling Donor Offering a Tall Figure of Osiris and a *Hez* Vase (Cat. nr. 65; Pl. 126)
G/R -- Ptolemaic Period
London, The British Museum, EA 59391
Bibliography: unpublished.

Text: *s3w Wsir Ḏd.f-Ḥr m3ʿ ḫrw; s3w Wsir Snnt-mw.t*

Translation: May Osiris protect Djedefhor, justified; may Osiris protect Senenetmut.

Location: back pillar (square topped)

Name(s): Djedefhor[74]; Senenetmut[75]

God(s): Osiris

[74] Ranke 1935: I, 401.22 (SIP-NK, male), *Dd.f-hr(.w)*; de Meulenaere 1966: 8, cat. nr. 20 (Dyn. 30), *Dd-Hr*; Zivie-Coche 1991: 279, 289, 291, 297 (*Dd-Hr*).
[75] Possible derivatives: Ranke 1935: I, 309.3 (MK, NK, male; MK, NK, female), *Sn-n-mwt*; ibid.: I, 311.20 (MK, female).

28. Kneeling Priest Holding Maat (Cat. nr. 77)
TIP/LP -- Dynasty 25-31
Athens, National Archaeological Museum, 95
Bibliography: Mallet 1896: 14 [95].

Text: *s3 Ḏḥwty ꜥ3 ꜥ3 nb Ḫmnw ꜥnḫ-ḫnsw s3 <n> Ns-ḫnsw*

Translation: May Thoth, twice great, Lord of Khemenu, protect Ankhkhonsu, son (of) Neskhonsu.

Location: back pillar

Name(s): Ankhkhonsu[76]; Neskhonsu[77]

God(s): Djhuty (Thoth)

City: Khemenu[78] (Hermopolis)

[76] Ranke 1935: I, 66.7 (LP, male).
[77] Ibid.: I, 178.20 (LP, male; LP, Gr., female); de Meulenaere 1966: 13, 21, cat. nr. 68 (Dyn. 30); Zivie-Coche 1991: 299.
[78] Gardiner 1947: II, 79*; Gauthier 1975: I, 176; cf. Hart 1986: 217.

29. Kneeling Man (Cat. nr. 78)
LP -- Dynasty 26-31
Athens, National Archaeological Museum, 101
Bibliography: Mallet 1896: 14 [101].

Text: *ḏd imy-r W3ḏtt Ḥr m P Ḥr-m-3ḫt ir <n> nb<t>-pr Mst*

Translation: Says the Overseer of Wadjet and Horus in Pe, Horemakhet, made (by) the Lady of the House, Meset

Location: back of the *shendyt* kilt

Name(s): Horemakhet[79]; Meset[80]

God(s): Wadjet; Horus

Title(s): Lady of the House

City: Pe[81] (Buto)

[79] Ranke 1935: I, 247.17 (LP, Gr., male); Zivie-Coche 1991: 253, 274-75, 278, 282.
[80] Ibid.: I, 165.24 (OK, female).
[81] Gardiner 1947: II, 188*-91*; Gauthier 1975: II, 35.

30. ***K3* Priest with a Tray on His Head, Kneeling Before Several Gods**
(Cat. nr. 79)
LP-G/R -- Dynasty 30 - Ptolemaic Period
Athens, National Archaeological Museum, 132
Bibliography: Roeder 1937: 212 [§607, d1c]; Bufidis and Roeder 1941: 77: 27-44, Taf. i, ii, Abb. 1, 2, 4.

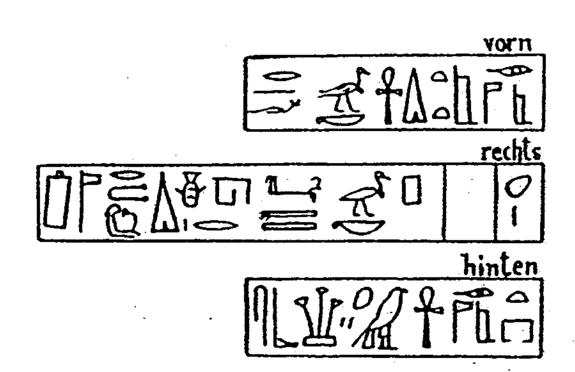
Text: *di Wsir 3st ᶜnḫ B3k<-n>-rn.f s3 P3-b3k-ḫw-t3wy Ḥr-ib-di-rmṯ ḥwt-nṯr Wsir ᶜnḫ-ḥr s3 Ḥ3-bs*

Inscription: May Osiris and Isis give life to Bakenrenef, son (of) Pabakkhutawy and Heribdiremetj of the Temple of Osiris, and to Ankhhor, son of Habes.

Location: base

Name(s): Bakenrenef[82]; Pabakkhutawy[83]; Heribdiremetj[84]; Ankhhor[85]; Habes[86]

God(s): Osiris; Isis



[82] Ranke 1935: I, 91.11 (LP, male); von Beckerath 1984: 107, 267 (Dyn. 24, male, king; Zivie-Coche 1991: 92, 115.
[83] Ibid. 1952: II, 279.6 (LP, male).
[84] Possible comparison: ibid.: II, 375 (230.19) (Gr., female), *Hr-ib-di.s*.
[85] Ibid. 1935: I, 66.1 (OK, LP, Gr., male); Zivie-Coche 1991: 81, 272, 276.
[86] Ibid.: I, 231.23 (MK, NK, LP, male), *H3*; ibid.: I, 131.3 (n.d., male), *Pw-bs*.

31. Kneeling Man (Cat. nr. 80)
LP -- Dynasty 26-31
Athens, National Archaeological Museum, 1180
Bibliography: Mallet 1896: 14 [1180].

Text: *P3-di-Nt s3 <n> P3-di-pḏt*

Translation: Padineith, son (of) Padipedjet

Location: back

Name(s): Padineith[87]; Padipedjet[88]

[87] Ranke 1935: I, 124.6 (LP, Gr., male); de Meulenaere 1966: 9, cat. nr. 25; Zivie-Coche 1991: 92.
[88] Possible comparison: ibid.: I, 115.27 (NK, male), *P3-hri-pdt.*

32. Group Scene: Adorant Kneeling before Anubis* (Cat. nr. 82)
LP -- Dynasty 30-Dynasty 31
Baltimore, Walters Art Museum, 54.400
Bibliography: Daressy 1906: 138-9 (= CGC 38518), pl. xxx; Petrie 1923: 158 (depicts WAG 54.400, Anubis with *w3s* scepter inserted in fist); Cook s.d.: i, fig. on 641 [lower right]; Steindorff 1946: 138, cat. nr. 588, pls. xc, cxix; Hornemann 1951: vi, pl. 1455; Curto 1990: fig. on pg. 18 [upper].

Text: (back pillar=b) *di Inpw ^{c}nḫ <n> Wḏ3-Ḥr-rsnt s3 <n> ^{c}nḫ-p-ẖrd*; (main base=c) *Inpw ḫnty st ḥwt-nṯr di ^{c}nḫ snb ^{c}ḥ^{c} ḳ3i i3wt ^{c}3 nfr <n> Wḏ3-Ḥr-rsnt s3 ^{c}nḫ-p-ẖrd, mwt T3-gmiw(t) ir <n> nb<t>-pr Ḥyti s3t P3-n-p3-wḏ3w*; (Anubis base=a) *di Inpw ^{c}nḫ snb ^{c}ḥ^{c} ḳ3i i3wt ^{c}3 nfr <n> Wḏ3-Ḥr-rsnt s3 ^{c}nḫ-p-ẖrd mwt T3-gmiw(t) ir <n> nbt-pr Ḥyti P3-n-p3-wḏ3w*

Translation: (back pillar=b) May Anubis give life (to) Udjahorresne, son (of) Ankhpakhered.; (Anubis base=a) May Anubis give life, health, strength, a long life and a great good old age (to) Udjahorresne, son of Ankhpakhered, whose mother is Tagemiw(t), made (by) the Lady of the House, Hyti, daughter of Paenpawedjaw. ; (main base=c) May Anubis, who is before the place of embalming, give life, health, strength, a long life, and a great good old age (to) Udjahorresne, the son of Ankhpakhered, whose mother is Tagemiw(t), made (by) the Lady of the House, Hyti, daughter of Paenpawdjaw.

Location: back pillar (pyramidal topped); main base; Anubis base

Name(s): Udjahorresne[89]; Ankhpakhered[90]; Tagemiw(t)[91]; Hyti[92]; Paenpawedja[93]

God(s): Anubis



[89] Ranke 1935: I, 89.1 (LP, male); Otto 1954: 169 (time of Cambyses/Darius); Zivie-Coche 1991: 92.
[90] Ibid.: I, 63.17 (LP, Gr., male); Otto 1954: 127.35 (Dyn. 26?); Zivie-Coche 1991: 205-06, 208.
[91] Ibid.: I, 371.20 (LP, female), I, 371.21 (NK, female).
[92] Possible comparison: ibid.: I, 234.4 (LP, female), *Hity*.
[93] Ibid. 1952: II, 280.7 (LP, male).

32. Group Scene: Adorant Kneeling before Anubis* (Cat. nr. 82) (con't)

588 A

588 C

33. Group Scene: Kneeling Priest Before Seated Neith and Two Figures of Harpocrates (Cat. nr. 83)
LP -- Dynasty 26-30
Baltimore, Walters Art Museum, 54.541
Bibliography: Legrain 1894a: nr. 400, pl. xxix; Legrain 1894b: 63 [410] (text); Steindorff 1946: 131, cat. nr. 551, pls. lxxxvii, cxviii (text); Hornemann 1951: vi, pl. 1466; Hill 1958: 279 (middle figure); Thiem 1996: 102-04 (text).

Text: *di Nt ᶜnḫ Ḥr-m-3ḫ-<bit> s3 <n> Nᶜfy ms<.n> Ḥp*

Translation: May Neith give life to Horemakh(bit), son (of) Nafy, born (of) Hep.

Location: base

Name(s): Horemakhbit[94]; Nafy[95]; Hep[96]

God(s): Neith

[94] Ibid. 1935: I, 247.15 (NK, Dyn. 21, Dyn. 22, LP, Gr., male), *Hr-m-3h-bit*; Otto 1954: 130-31 (Dyn. 22), *Hr-3h-bit*; Zivie-Coche 1991: 278, 290, *Hr-(m-)3h-bit*.

[95] Ibid.: I, 182.8 (MK, male), *Nᶜi-n-mw*; ibid.: I, 193.7 (OK, MK, male), *Nfw*.

[96] Ibid.: I, 237.1 (MK, NK, male; OK, MK, female), *Hp*.

34. Kneeling Donor Holding an Image of Neith (Cat. nr. 84)
LP -- Dynasty 26-31
Baltimore, Walters Art Museum, 54.544
Bibliography: Steindorff 1946: 68, cat nr. 217, pls. xxxvi, cxviii (text).

Text: *s3 Nt P3-di-Ḥr s3 <n> ^{c}n.f-b3stt*

Translation: May Neith protect Padihor, son (of) Anefbastet

Location: back pillar (round topped)

Name(s): Padihor[97]; Anefbastet[98]

God(s): Neith

[97] Ranke 1935: I, 124.19 (LP, Gr., male); Zivie-Coche 1991: 215-16, *P3-di-hr-sm3-t3wy*.

[98] Ibid.: I, 61.11 (LP, female), *^{c}n-b3stt*.

35. Group Scene: Kneeling Adorant Before the Lion-Headed God, Harmairty (Cat. nr. 85)
LP
Baltimore, Walters Art Museum, 54.1013
Bibliography: Steindorff 1946: 135, cat. nr. 575, pls. lxxxix, cxix (text); Zabkar 1975: 53, 60, 99, pl. xxi.

Text: *ḏd mdw: di Ḥr-m3-irty nṯr ˤ3 ḥr Ḥb-nw ˤnḫ wḏ3 snb ˤḥˤ ḳ3i i3wt ˤ3 nfr im3ḫ ḥs ??? n.f //// nb h<r>.irr /// di wn Ḥr nb Ḥb-nw Ns-p3-m3i Ḥr s3 <n> Wḏ3-st-iw-f-ˤnḫ*

Translation: Recitation: May Harmairty, the Great God who is in Hebenu, give life, prosperity, health, a great good old age, honor, and praise to .... the lord ? who reveals Horus, the lord of Hebenu, Nespamai, son (of) Wedja'asetiwefankh....

Location: base

Name(s): Nespamai[99]; Wedja'asetiwefankh[100]

God(s): Harmairty[101]

City: Hebenu[102]

[99] Ranke 1935: I, 174.21 (Gr., male); possible derivative: ibid.: 174.22 (LP, male) *Ns-p3-miw*.
[100] (No parallel).
[101] Morenz 1973: 263.
[102] Gauthier 1975: tome IV, 25; the 16th nome of Upper Egypt.

36. Group Scene: Kneeling Adorant Before Harsomtus (Cat. nr. 86)
LP
Baltimore, Walters Art Museum, 54.1976
Bibliography: Steindorff 1946: 115, cat. nr. 451, pls. lxxv, cxviii (text).

Text: *di Ḥr-sm3-t3wy ᶜnḫ <n> P3-di-Ḥr m3ᶜ ḫrw s3 <n> Ḥr-wḏ3*

Translation: May Harsematawy give life (to) Padihor, justified, son (of) Horwedja.

Location: base

Name(s): Padihor[103]; Horwedja[104]

God(s): Harsematawy (Harsomtus)[105]

[103] Ranke 1935: I, 124.19 (LP, Gr., male); possible derivative: Zivie-Coche 1991: 215-16, *P3-di-hr-sm3-t3wy*.
[104] Ibid.: I, 246.23 (LP, Gr., male); ibid. 1952: II, 378; de Meulenaere 1966: 9, cat. nr. 24; Zivie-Coche 1991: 155-56, 160-61.
[105] Zivie-Coche 1991: 232.

37. Kneeling Priest Holding Statue of Osiris (Cat. nr. 88; Pl. 84)
LP -- Dynasty 26-31
Baltimore, Walters Art Museum, 54.2095
Bibliography: Steindorff 1946: 69, cat. nr. 219, pl. xxxvi.

Text: *di Wsir (?)* [*ᶜnḫ*] *<n> Wsr-nb...s(?)tw* ??????

Translation: May Osiris give (life) to Userneb(?)setew.......

Location: back pillar (square topped)

Name(s): Userneb(?)setew[106]

God(s): Osiris

[106] Possible derivation: Ranke 1935: I, 85.22 (MK, male), *Wsr-nb*.

38. Group Scene: Kneeling Priest Holding a Large Jar, Before the Goddess Neith and Two Harpocrates (Cat. nr. 94)
LP
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 11012
Bibliography: Legrain 1894b: 63 [411] (text); Roeder 1937: 212 [§607, d3a]; Roeder 1956: 221[§266, b], 307 [§383, a], 506 [§680, e], Abb. 780, Taf. 68 [b]; Riederer 1978: 32, nr. 195; Thiem 1996: 102-04 (text).

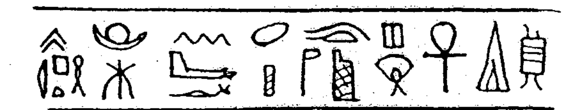
Text: *di Nt ᶜnḫ <n> P3-w3ḥ-Wsir s3 <n> Nᶜfy ms<.n> Ḥp*

Translation: May Neith give life (to) Pawahusir, son (of) Nafy, born (of) Hep.

Location: on base

Name(s): Pawahusir[107]; Nafy[108]; Hep[109]

God(s): Neith



[107] Ranke 1952: II, 278.28 (LP, male).

[108] Ibid. 1935: I, 182.8 (MK, male), *Nᶜi-n-mw*; ibid.: I, 193.7 (OK, MK, male), *Nfw*.

[109] Ibid.: I, 237.1 (MK, NK, male; OK, MK, female), *Ḥp*.

39. Group Scene: Kneeling Priest Holding a Large Jar Sideways and a Papyrus Roll, Before Anubis and Isis (Cat. nr. 95)
LP
Berlin, Staatliche Museen zu Berlin--Preussischer Kulturbesitz, ÄMP 13148
Bibliography: Roeder 1937: 212 [§607, d1b]; Roeder 1956: 240 [§300, d], 307 [§383, c], 507 [§681 a, b]; Riederer 1978: 41, nr. 484.

Text: (fragmentary) (base-left side) *//// nṯrw nb pt ///.f /// ? šri.....?* (front) *ḏt tm? //////// di ?* (base-right side) *??? .... ms.n ??? /// hk3.w(?) ??*

Translation: ...... (base-left side) gods, Lord of Heaven.... (front) forever ....given..... ?? (base-right side) .... born of ... ?

Location: base

left side

front

right side

40. Group Scene: Striding Donor Before an Ibis (Cat. nr. 103)
LP/GR-- Dyn. 26 - Ptolemaic Period
Boston, Museum of Fine Arts, 1994.234
Bibliography: unpublished.

Text: (front) *ḏd mdw: di Ḏḥwty nṯr ꜥ3 ꜥ3 nb Ḫmnw*; (right side) *ꜥnḫ ꜥḥꜥ k3i i3wt ꜥ3 nfr <n> Ṯ3-ꜥ3 s3 <n> Irt-ir.w ms<.n> Hkr.(t)*

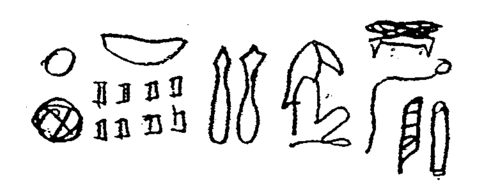
Translation: Recitation: May Thoth, God Twice Great, Lord of Khemenu give life, health, strength, a long life, and a great good old age (to) Tja-a'a, son (of) Iretiru, born (of) Heqer.

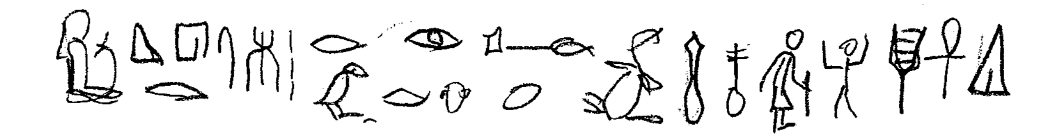
Location: base (front and right side)

Name(s): Tja-a'a[110]; Iretiru[111]; Heqer[112]

God(s): Djhuty (Thoth)

City: Khemenu[113] (Hermopolis)





[110] Ranke 1935: I, 386.25 (NK, male; NK, female).
[111] Ibid.: I, 42.10 (LP, male); Zivie-Coche 1991: 153-54, 160, 163, 277.
[112] Ibid.: I, 231.11 (LP, female).
[113] Gardiner 1947: II, 79*; Gauthier 1975: I, 176; cf. Hart 1986: 164.

41. Kneeling Priest Presenting an Offering Tray (Cat. nr. 108)
LP
Brooklyn, Brooklyn Museum of Art, 37.362E
Bibliography: Abbott 1915: 52, Abbott cat. nr. 817; Roeder 1956: 307, [§ 382, c], 433, [§ 596, d].

Text: uncertain; possibly: *r ḥtp*[114]

Translation: to offer (?)

Location: on back of figure

[114] Text from Brooklyn Museum of Art catalogue card (unpublished).

42. Kneeling Adorant Before an Ibis (Cat. nr. 110)
LP -- Dynasty 30
Brooklyn, Brooklyn Museum of Art, 57.165.8
Bibliography: Müller 1989: 5-6, 20, 24-25, abb. 17 a-b.

Text: *di Ḥp-Wsir ᶜnḫ <n> Wḏ3-nfw-ḥry s3<t> <n> P3-di-spdt*

Translation: May Osiris-Apis give life (to) Udjanefewheri, daughter (of) Padisopdet.

Location: back pillar (square-topped)

Name(s): Udjanefewheri[115]; Padisopdet[116]

God(s): Osiris-Apis



[115] (No parallel); possible comparisons: Ranke 1935: II, 265.16 (LP, male), *Ir-wd3-nfw*, and ibid.: I, 88.20 (LP, female), *Wd3-p3.s-hri*.
[116] Ibid.: I, 126.9 (LP, male).

43. Group Scene: Supplicant Before Hatmehyt (Cat. nr. 116)
LP/GR-- Dynasty 26 - Ptolemaic Period
Cairo, The Egyptian Museum, CG 38970 (JE 7111)
Bibliography: Mariette 1864: 108, cat. nr. 78; Daressy 1906: 245-46, pl. xlix; Roeder 1937: 212 [§607, d3b].

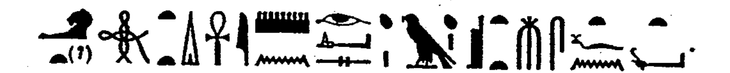
Text: (base) *di Ḥ3t-mḥyt ꜥnḫ <n> ʻImn--ir-di.s s3 <n> Ḥr-s3-3st.t ms<.n> T3.f-nḫt* ; (back pillar) *ʻImn-ir-di.s s3 n Ḥr-s3-n-3st.t*

Translation: (base) May Hatmehyt give life (to) Amenirdis, son (of) Harsaaset (Harsiesis), born (of) Tefnakht; (back pillar) Amenirdas, son of Harsaenaset.

Location: on base and back pillar

Name(s): Amenirdis[117]; Harsaenaset[118] (Harsiesis); Tefnakht[119]

God(s): Hatmehyt[120]





[117] Ranke 1935: I, 26.24-5 (LP, Gr., male; LP, female): Otto 1954: 126.16 (Dyn. 25); Zivie-Coche 1991: 276.
[118] Ibid.: I, 250.13 (NK, Dyn. 21, LP, Gr., male), *Hr-s3-3st*; ibid.: I, 250.14 (LP, male), *Hr-s3-3st.i.*; Zivie-Coche 1991: 46, 81, 290, 292 (*Hr-s3-st*).
[119] Ibid.: I, 375.21 (LP, Gr., male); ibid. 1952: II, 397, *T3.f-nht* (used also for *T3.s-nht*); ibid. 1935: I, 375.25 (LP, Gr., female), *T3.s-nht.*; von Beckerath 1984: 106-07, 267 (Dyn. 24, male (king)).
[120] Morenz 1973: 262.

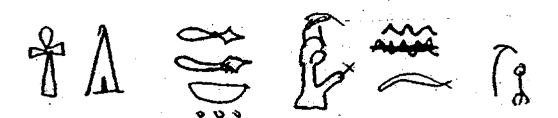
44. Group Scene: Donor Holding a Small Figure of a Baboon Before an Ibis (Cat. nr. 119)
LP
Cambridge, The Fitzwilliam Museum, E.GA. 4396.1943
Bibliography: unpublished.

Text: [^{c}*nḫ*] *w3s n Ḏḥwty* ^{c}*3* ^{c}*3 nbw di* ^{c}*nḫ*

Translation: ... (life) and dominion to Thoth, Twice Great of the Lords, given life...

Location: on back of the base

God(s): Djhuty (Thoth)



45. Supplicant (Cat. nr. 123; Pl. 70)
LP
Chicago, Oriental Institute Museum, 17565
Bibliography: unpublished.

Text: (fragmentary) *im3ḫ ḫr nb irr ʿ3 ???* ....

Translation: Revered one who does great things, Lord of ??? ......

Location: back pillar (square topped)

46. Supplicant (Cat. nr. 133)
LP/GR -- Late Period to Ptolemaic Period
Dijon, Musée des Beaux-Arts, A 192
Bibliography: Laurent 1978: 57, VL 95; Laurent and Cauderlier 1985: cat. nr. 42; Laurent and Desti 1997: 46, cat. nr. 35 (text).

Text: transcription not published.

Translation: Priest of Atum, Pasheri[121]

Location: on left leg

Name(s): Pasheri[122]

God(s): Atum

[121] Laurent and Desti 1997: 46, cat. nr. 35 (text).
[122] Ranke 1935: I, 118.5 (NK, LP, Gr., male); ibid. 1952: II, 355.

47. Kneeling Adorant, Ankhhep (Cat. nr. 138)
LP-G/R -- Dynasty 30 - Ptolemaic Period
Germany, Private Collection, 1990 (G. Memminger Collection)
Bibliography: Pamminger 1990: 33, cat. nr. 11.

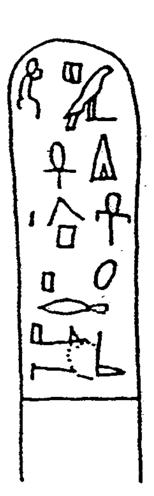
Text: *di Ḥr-p3-ẖrd ᶜnḫ <n> ᶜnḫ-ḥp s3 <n> ᶜ3-bd*

Translation: May Harpocrates give life (to) Ankhhep, son (of) Aabed.

Location: back pillar (round topped)

Name(s): Ankhhep[123]; Aabed[124]

God(s): Horpakhered (Harpocrates)[125]



[123] Ranke 1935: I, 65.25 (LP, Gr., male; LP, female); Zivie-Coche 1991: 157, 298.

[124] Ibid.: I, 60.10 (MK, NK, male), *ᶜbd.*

[125] Morenz 1973: 262-3; Zivie-Coche 1991: 230, 237.

48. Kneeling Adorant (Cat. nr. 146; Pl. 75)
LP
Hannover, Kestner-Museum, Inv. no. 1935.200.730
Bibliography: Riederer 1983: 8, nr. 95.

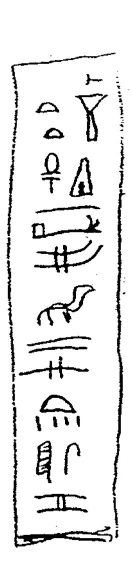
Text: *di Bstt ᶜnḫ n Ḳn-tm* (or *Nht-Itm*) *m3ᶜ ḫrw s3 Stw Is m3ᶜ-ḫrw (?)*[126]

Translation: May Bastet give life to Kentem (or Nakht-Atum), justified, son of Setew(?) and Is, justified ......?

Location: back pillar (square topped)

Name(s): Kentem[127]; Setew[128] ; Is[129]

God(s): Bastet



[126] Text from museum catalogue card.
[127] Ranke 1935: I, 335.1 (Dyn. 18, male).
[128] (No parallel); possible derivative: ibid.: I, 279.20 (MK, female), *St*.
[129] Possible derivitive of: ibid.: I, 46.26 (MK, female), *Iss*.

49. Striding *K3* Priest With an Offering Tray on His Head (Cat. nr. 147)
LP
Hannover, Kestner-Museum, Inv. no. 1978.9
Bibliography: Munro 1982: 126 [23] (as TIP).

Text: (fragmentary) *ms nb r /// /// r ??? t //// //// nr ??*

Translation: illegible

Location: top of tray on head

50. Kneeling Donor Holding a Naos of Neith (Cat. nr. 154)
LP -- Dynasty 26 (Saite Period)
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. AB. 34 (E.XVIII 330)
Bibliography: Leemans vol. II: 3-4, nr. 24, pl. iv; Boeser vol. XII: 2, nr. 13, pl. iii; Hornemann 1951: part iii, pl. 608.

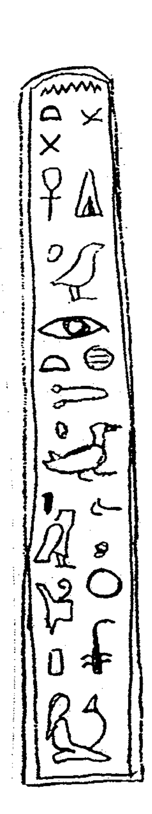
Text: *di Nt ᶜnḫ <n> Hrw-ir-ḫt s3 <n> Iw(.f?)-m-ḫnsw*

Translation: May Neith give life (to) Horirikhet, son (of) Iw(ef?)emkhonsu.

Location: back pillar (round topped)

Name(s): Horirikhet[130]; Iw(ef?)emkhonsu[131]

God(s): Neith



[130] Possible derivative: Ranke 1935: I, 246.5 (Gr., male), *Hr-ir.w*.
[131] Possible derivative: ibid.: I, 14.17 (LP, male), *Iw.f-n-hnsw*.

51. Supplicant (Cat. nr. 160)
LP -- Dynasty 26 (Saite Period)
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. F. 1931/5.29
Bibliography: unpublished.

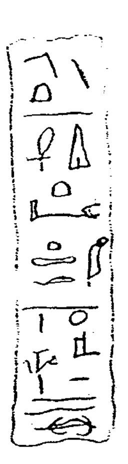
Text: *di Nt(?) ꜥnḫ <n> T3-di(.t)-m3ꜥt m3ꜥ-ḫrw s3t <n> 3st<-n>-3ḫ-<bit> m3ꜥ-ḫrw*

Translation: May Neith give life (to) Tadimaat, justified, (daughter of) Asetemakh(bit), justified.

Location: back pillar (square topped)

Name(s): Tadimaat[132]; Asetemakh(bit) (Esemkhebe)[133]

God(s): Neith



[132] Ranke 1935: I, 373.13 (LP, female).
[133] Ibid.: I, 4.3 (Dyn. 21, LP, Gr., fenale).

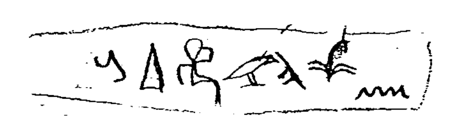
52. Group Scene: Supplicant before Isis and Harpocrates Enthroned (Cat. nr. 166)
LP -- Dynasty 26 (Saite Period)
Leiden, The Netherlands, Rijksmuseum van Oudheden, Inv. L.VI. 66 (E.XVIII 51)
Bibliography: Cat. Leemans A 672; Cat.Boeser E.XVIII.51; Hornemann 1951: iv, pl. 1142; Roeder 1956: 422-23 [582 f], abb. 634, taf. 87 d-e.

Text: *di <Ḫ>nsw-p3-ẖrd <ꜥnḫ? n>* ...

Translation: May (Kho)nsupashered give (life? to) .....

Location: base

God(s): Khonsupashered[134]



[134] Ranke 1952: II, 310.18 (LP, male).

53. Group Scene: Kneeling Adorant Before Wepwawet and Two Uraei (Cat. nr. 172)
LP or G/R -- Late Period or Ptolemaic Period
London, The British Museum, EA 22928
Bibliography: Roeder 1937: 212 [§607, d5]; Hornemann 1951: part vi, pl. 1469; Roeder 1956: 509 [§684, b], Abb. 783.

Text: illegible

Translation: none

Location: right side of group base

54. Kneeling *K3* Priest With an Offering Tray on His Head (Cat. nr. 178; Pl. 112)
LP -- Late Period
London, The British Museum, EA 59392
Bibliography: Roeder 1956: 309 [§386, b], Abb. 393.

Text: (fragmentary) *Wsir.......????*

Translation: Osiris......

Location: back pillar (square topped)

God(s): Osiris



55. Kneeling Donor Offering a Figure of Neith Enthroned (Cat. nr. 184)
LP -- Dynasty 26
London, The British Museum, EA 64569
Bibliography: unpublished.

Text: *di Nt ᶜnḫ s<nb> <n> im3h-mr P3-di-nb-(?) s3 <n> nbt<-pr> Ms-ᶜnḫ...*

Translation: May Neith give life and health (to) the Overseer of Weavers(?), Padineb(?), son (of) the Lady of the House, Mes'ankh....

Location: back pillar (round topped)

Name(s): Padineb(?)[135]; Mes'ankh[136]

Titles: Overseer of Weavers[137]; Lady of the House

God(s): Neith

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[135] Possible derivatives: Ranke 1935: I, 124.8 (Dyn. 26, Gr., male), *P3-di-nb(.t)-nh(.t)*; Ranke 1952: II, 356 (124.9) (LP, male), *P3-di-nb(t)-im3w*; Lüddeckens 1985: I, lf. 5, 317.

[136] Ibid.: I, 62.19 (OK, MK, NK, LP, male; MK, female), *ᶜnh*; Zivie-Coche 1991: 156-57, 160, 163.

[137] Jones 2000: I, 243-44, nr. 889.

56. Striding Adorant (Cat. nr. 190)
LP
London, Petrie Museum of Egyptian Archaeology, UCL 8241
Bibliography: unpublished.

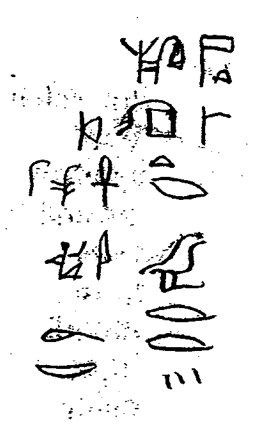
Text: (fragmentary) *sš it-nṯr ʿpr Ḥr-r-r.w* (or *Wrrw*) ...<*iry-*>*ʿ3 ʿnḫ-sw.ii ???*

Translation: Equipped Scribe of the Divine Father, Hererew, (and) the (doorkeeper?) Ankhsuy, ?

Location: front of kilt

Name(s): Hererew[138]; Ankhsuy[139]

Title(s): Scribe of the Divine Father[140]; Door(keeper) (?)



[138] Ranke 1952: II, 307.24 (LP, male), *Ḥr-rw*; ibid: I, 246.5 (Gr., male), *Ḥr-ir.w*.

[139] Possible derivative: ibid. 1935: I, 68.4 (OK, MK, NK, male; OK, female), *ʿnḫ*.

[140] (no parallel).

57. Kneeling Priest (Cat. nr. 201)
LP
Manchester, Manchester Museum, 11031
Bibliography: unpublished.

Text: *di Nt ᶜnḫ <n> Ntt-hr-ky*[141]

Translation: May Neith give life (to) Neithherky.

Location: back pillar (square topped)

Name(s): Neitherky[142]

God(s): Neith

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[141] Transcription not published; text from unpublished Manchester Museum records.
[142] Ranke 1935: I, 181.27 (LP, female), *Nit-ikrt.*

58. Striding Adorant (Cat. nr. 204; Pl. 80)
LP
Marseille, Musée d'Archéologie Mediterranéenne, Inv. no. 828 (Maspero inv. no. 628)
Bibliography: Champollion 1973: cat. nr. 168 (as Ptolemaic).

Text: *di Nt(?)*[143] *ᶜnḫ <n> S3.t-nṯr(?)tpy* ... (????)

Translation: May Neith give life (to) Satnetjer(?)tepy (?)

Location: back pillar (square topped)

Name(s): Satnetjer[144]

God(s): Neith (possibly)



[143] Or Seshat.
[144] Ranke 1935: I, 290.19 (MK, female).

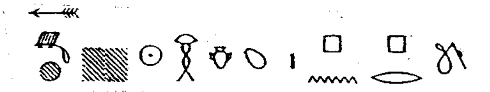
59. Kneeling Adorant (Cat. nr. 207)
LP
Moscow, State Pushkin Museum of Fine Arts, I.1.a 4933
Bibliography: Moscow, Pushkin Art Museum 1917: 73, cat. nr. 92 (text).

Text: *im3ḫ ///// W3ḥ-ib-R^{C} s3 <n> P3-n-p3-rwḏ*

Translation: revered one......Wahibre, son (of) Paenparuwedj.

Location: back pillar

Name(s): Wahibre[145]; Paenparuwedj[146]



[145] Ranke 1935: I, 72-3.28 (LP, Gr., male); Zivie-Coche 1991: 275-77, 281, 302, 304.
[146] Ibid. 1952: II, 280.11 (Dyn. 20, male).

60. Kneeling Priest Holding Two *N w* Jars (Cat. nr. 214)
LP -- Late Period
Naples, Museo Archeologico Nazionale, 365
Inscription: there are traces of an inscription on the left shoulder that are illegible.
Bibliography: d'Errico 1989: 123 [12.110], fig. [left].

Text: traces remain on figure; illegible.

Location: left shoulder

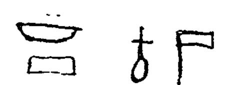
61. Kneeling Adorant (Cat. nr. 228; Pl. 76)
LP
Paris, Bibliothèque Nationale de France, 588
Bibliography: Caylus 1756: Tome 2, 32, pl. viii, nrs. 1-2.

Text: *nṯr nfr nb pt*

Inscription: The Good God, Lord of Heaven...

Location: chest

Title(s): Good God; Lord of Heaven



62. Group Scene: Kneeling Adorant Before Osiris who is Protected by the Wings of Isis (Cat. nr. 231)
LP -- Dynasty 26
Paris, The Louvre Museum, Inv. no. E 3722
Bibliography: Etienne 2000: 31-2, nt. 39; Rouit 1997: 218.

Text: *di Wsir Wn-nfr ᶜnḫ snb ᶜḥᶜ k3i i3wt ᶜ3 nfr <n> Ṯkrt s3 <n> Wsir Nḫt-šp<-n>-Ḥr ms<.n> nb<t>-pr T-di-Ḥr.w*

Translation: May Osiris Wennefer give life, health, strength, a long life, and a great good old age (to) Takelot, son (of) the Osiris Nakhtshep(en)her, born (of) the Lady of the House, Tadiheru.

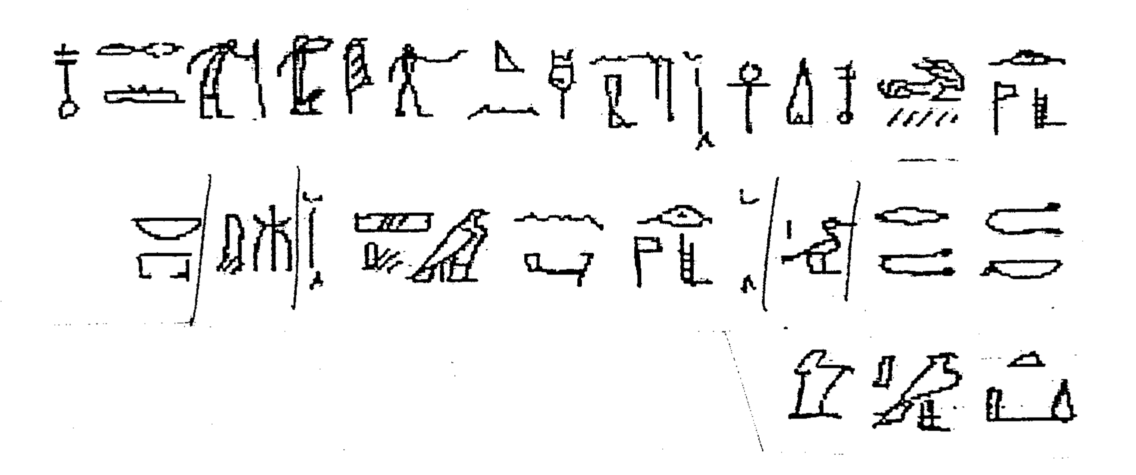
Location: around base

Name(s): Takelot[147]; Nakhtshep(en)her[148]; Tadiheru[149]

Title(s): Lady of the House

God(s): Osiris Wennefer[150]

City: (possibly Karnak)[151]



[147] Gauthier 1914: III, 333-34; Ranke 1935: I, 394.25 (Dyn. 22, male); von Beckerath 1984: 101, 258 (Takelot I, Dyn. 22); Zivie-Coche 1991: 81.
[148] (No parallel).
[149] Ibid.: I, 374.5 (LP, female), *T3-di(t)-hr(.w)*; Zivie-Coche 1991: 277, 278, 295 (*T3-di-Hr*).
[150] Cf. Hart 1986: 164-65.
[151] Ibid.

63. Kneeling Adorant (Cat. nr. 232; Pl. 72)
TIP-LP -- Dynasty 25-Dynasty 26
Paris, The Louvre Museum, Inv. no. E 3794
Bibliography: Rouit 1997: 221.

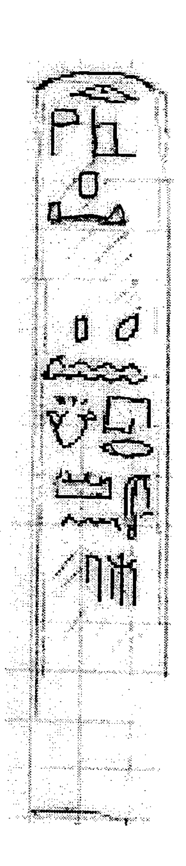
Text: *Wsir P3-di-//// s3 n Ḥr-ib-'Imn ms <n> //////////*

Translation: Osiris Padi.... son of Heribamen, born of ...

Location: back pillar (round topped)

Name(s): Padi....; Heribamen[152]

God(s): Osiris



[152] Ranke 1935: I, 230.8 (LP, male), *Hr-ib-'Imn*; ibid.: I, 30.5 (NK, LP, male), *'Imn-hr-ib*.

64. Kneeling Priest (Cat. nr. 234; Pl. 79)
LP
Paris, The Louvre Museum, Inv. no. E 3845
Bibliography: Rouit 1997: 221.

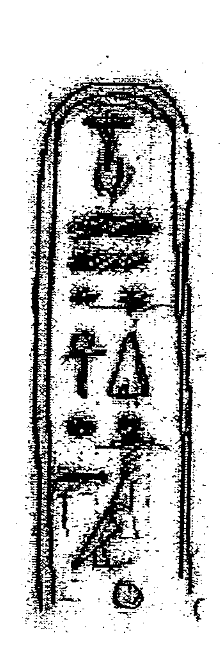
Text: *di Sm3-t3wy ᶜnḫ <n> ᶜnḫ-hr s3 <n>...*

Translation: May the Uniter of the Two Lands give life (to) Ankhhor, son (of....)

Location: back pillar (round topped)

Name(s): Ankhhor[153]

God(s): Sematawy[154] (Somtus)



[153] Ranke 1935: I, 66.1 (OK, LP, Gr., male); Zivie-Coche 1991: 81, 272, 276.
[154] Ibid.: I, 296.10 (Dyn. 19, LP, Gr., male); ibid. 1952: II, 385.

65. Supplicant (Cat. nr. 237; Pl. 71)
LP -- Dynasty 30 (probably)
Paris, The Louvre Museum, Inv. no. E 4690 (=N 5042)
Bibliography: unpublished.

Text: (back pillar) *ḏd mdw: di Wsir-Ḥp ᶜnḫ* <n> *Ḥp-ir-di.s s3* <n> (back of base) *It(.i)-'Imn ir* <n> *nb*<t>*-pr Irt-ir.w*

Translation: Recitation: May Osiris-Apis give life (to) Hepirdis, son (of) Itiamen, whom Iretiru, Lady of the House, made.

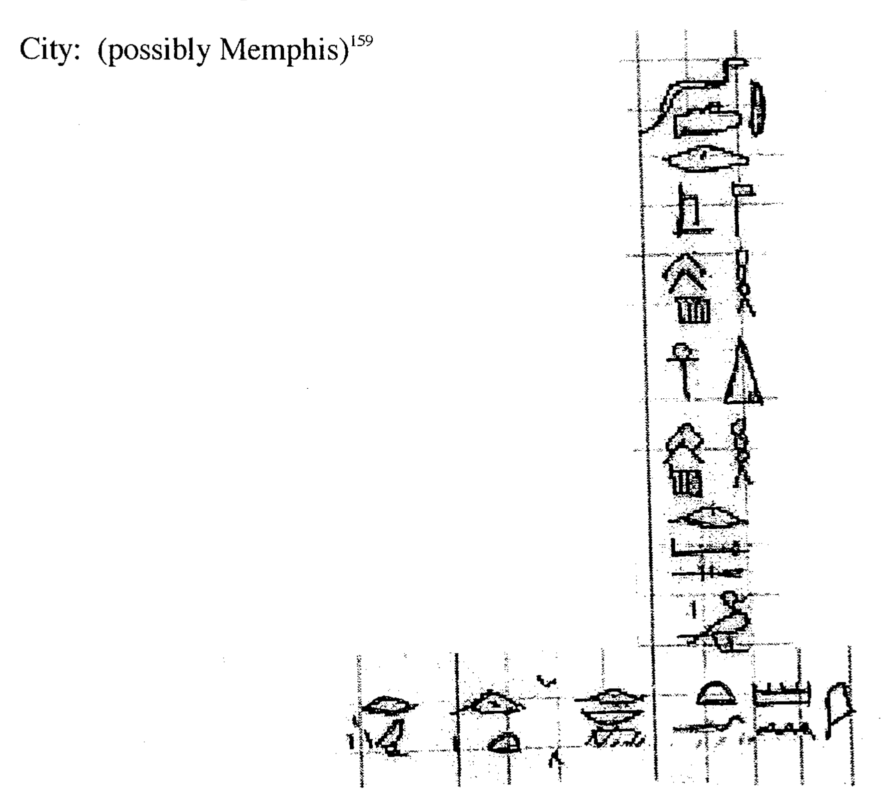
Location: back pillar (square topped); back of base

Name(s): Hepirdis[155]; Itiamen[156]; Iretiru[157]

Title(s): Lady of the House

God(s): Osiris-Apis[158]

City: (possibly Memphis)[159]



[155] Ranke 1935: I, 237.9 (LP, male), *Ḥp-iir-di-s(w)*.
[156] Ibid.: I, 51.9 (NK, Dyn. 21, male), *Itf.i-'Imn*.
[157] Ibid.: I, 42.10 (LP, Gr., female), *Irt-ir.w*; Zivie-Coche 1991: 153-54, 160, 163, 277.
[158] Ibid.: I, 237.11 (LP).
[159] Cf. Hart 1986: 27-30.

66. Dancing(?) Priest (Cat. nr. 239; Pl. 111)
LP -- Dynasty 26
Paris, The Louvre Museum, Inv. no. E 4692
Bibliography: Hornemann 1951: part ii, pl. 348.

Text: *im3ḫ ḫ<r> Ptḥ it-nṯr P3-šd-B3stt s3 <n> ᶜnḫ.f-n-sḫmt ms<.n> Rnpt-nfr*

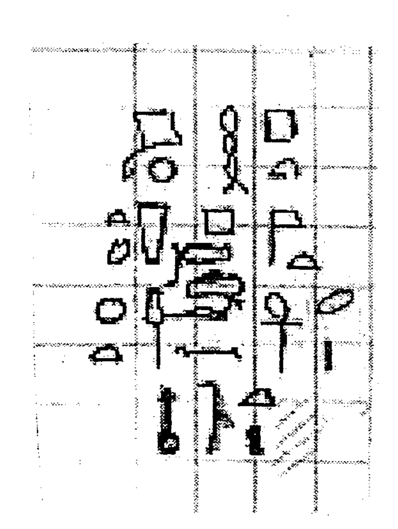
Translation: Revered with Ptah, the God's Father, Pashedbastet, son (of) Ankhefensekhmet, born (of) Renpetnefer

Location: back of kilt

Name(s): Pashedbastet[160]; Ankhefensekhmet[161]; Renpetnefer[162]

Title(s): God's Father[163]

God(s): Ptah



[160] Ranke 1935: I, 119.15 (LP, male).
[161] Ibid.: I, 67.10 (LP, male); Zivie-Coche 1991: nt. 269.
[162] Ibid.: I, 224.11 (OK-NK, LP, GR/R, female).
[163] Gardiner 1957: 555; Zivie-Coche 1991: 137-41, 144-47; Jones 2000: I, 345, nr. 1283.

67. Kneeling Donor Holding a Cartouche-shaped Container (Cat. nr. 240; Pl. 98)
LP -- Dynasty 30 (probably)
Paris, The Louvre Museum, Inv. no. E 4695
Bibliography: Hornemann 1951: part iii, pl. 609.

Text: *di Wsir-Ḥp ᶜnḫ <n> Wḏ3-nfw-ḥry s3<t> n P3-di-spdt*

Translation: May Osiris-Apis give life (to) Udjanefewheri, daughter of Padisopdet

Location: back pillar (square topped)

Name(s): Udjanefewheri[164]; Padisopdet[165]

God(s): Osiris-Apis[166]

City: (possibly Memphis)[167]

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[164] (No parallel); possible comparisons: Ranke 1935: II, 265.16 (LP, male), *Ir-wd3-nfw*, and ibid.: I, 88.20 (LP, female), *Wd3-p3.s-hri*.
[165] Ibid.: I, 126.9 (LP, male).
[166] Ibid.: I, 237.11 (LP).
[167] Cf. Hart 1986: 27-30.

68. Kneeling Priest Holding a Child (Cat. nr. 241)
LP -- Dynasty 26
Paris, The Louvre Museum, Inv. no. E 5784 (Formerly AF 1702)
Bibliography: Drioton 1931: 581-85, pls. i-ii.

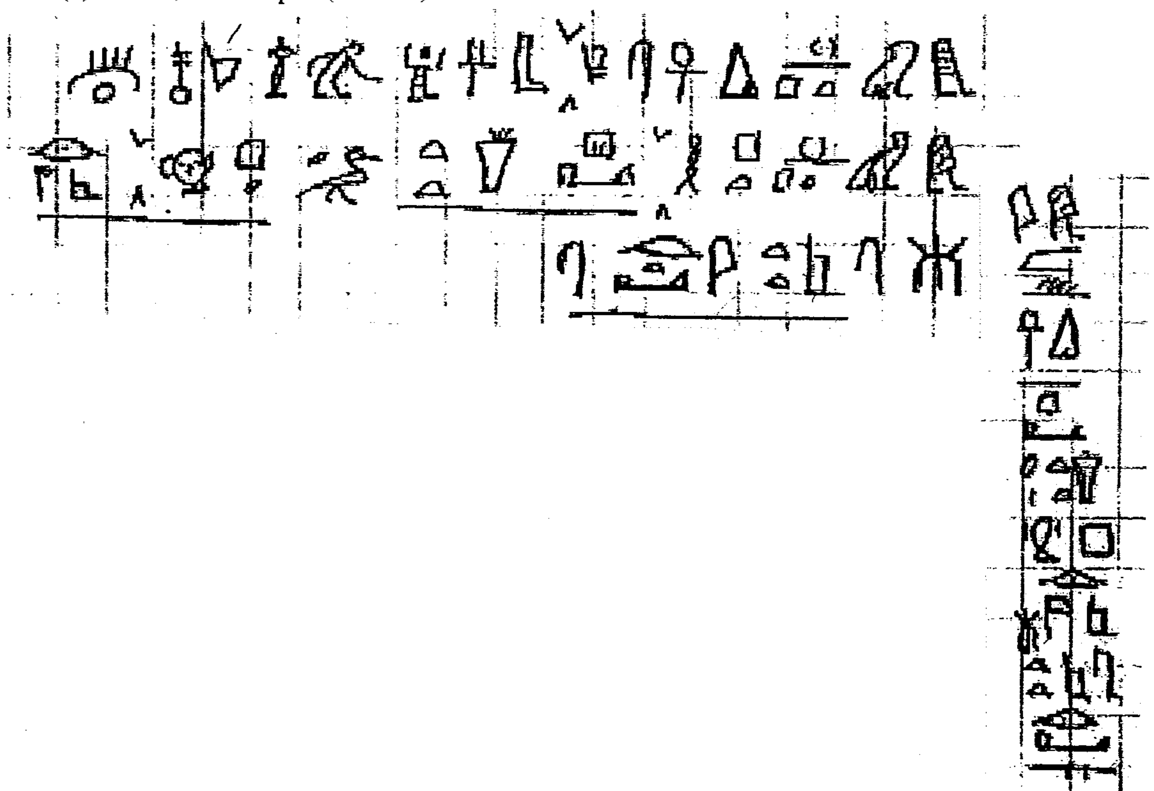
Text: (base) *di Ii-m-ḥtp ^{c}nḫ snb ^{c}ḥ^{c} ḳ3i i3w<t> ^{c}3 nfr n im3ḫy ḥ(r) Ptah Ii-m-ḥtp <n> P3-di-b3stt s3 <n> P3(y.i)-ḥr-wsr ms <n> 3st-ir-di.s*; (back pillar) *di Ii-m-ḥtp ^{c}nḫ n P3-di-b3stt s3 P3y.i)-ḥr-wsr ms <n> 3st-ir-di.s.*

Translation: (base) May Imhotep give life, health, strength, a long life, and a great good old age to the revered one Imhotep with Ptah. Padibaste, son (of) Paheruser, born of Asetirdies.; (back pillar) May Imhotep give life to Padibaste, son of Paheruser, born of Asetirdies.

Location: base; back pillar (round topped)

Name(s): Padibaste[168]; Paheruser[169]; Asetiretdies[170]

God(s): Ptah; Imhotep[171] (deified)



[168] Ranke 1935: I, 123.5 (LP, Gr., male); Zivie-Coche 1991: 221, 277-78, 288-89, 291.
[169] Ibid.: I, 107.5 (Dyn. 21, LP, Gr., male), *P3-n-Wsir*; ibid.: I, 123.1 (LP, Gr., male), *P3-di-Wsir*; ibid.: I, 246.22 (MK, male), *Hr-wsr*; Zivie-Coche 1991: 149-50, 152, 160, 163, 168, 276 (*P3-hri*).
[170] Ibid.: I, 3.19 (LP, Gr., female), *3st-iir-di-s(t)*.
[171] Ranke 1935: I, 9.2 (OK, MK, NK, LP, Gr., male; MK, female); de Meulenaere 1966: 23, cat. nr. 78; Zivie-Coche 1991: 275.

69. Group Scene: Kneeling Adorant Before Isis Protecting Horus (Cat. nr. 244)
LP -- Dynasty 30 (?)
Paris, The Louvre Museum, Inv. no. E 9421 (Formerly AF 1996)
Bibliography: Hornemann 1951: part v, pl. 1378; Etienne 2000: 32, nt. 42.

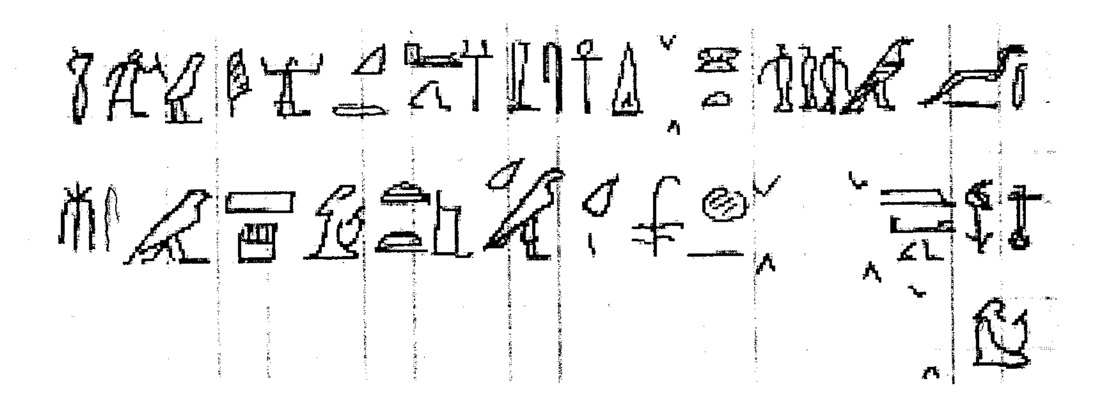
Text: *ḏd mdw: di Ḥr-ḫnty-ḫ^{c}.t ^{c}nḫ snb ^{c}ḥ^{c} ḳ3i i3w(t) ^{c}3 nfr <n> Ḫ3m ////-ḫnsw s3 <n> Ḥr-s3-3st Šp(-n)-Ḥrw ms <n> ...*

Translation: Recitation: May Horkhentykhat, give life, health, strength, a long life, and a great good old age (to) Kham...khonsu, son (of) Harsaaset, born (of) Shepenherew.[172]

Location: base

Name(s): Kham...khonsu[173]; Harsaaset[174]; Shepenherew[175]

God(s): Horkhentykhat (?)[176]



[172] The craftsman may have though he was running out of room to write on the base and put the mother's name first and the natronymic "ms <n>" second.
[173] Ranke 1935: I, 263.1 (LP, male), *H3m-hnsw*.
[174] Ibid.: I, 250.13 (SIP, NK, Dyn. 21, LP, Gr., male), *Hr-s3-3st*; Zivie-Coche 1991: 46, 81, 290, 292 (*Hr-s3-st*).
[175] Ibid.: I, 325.25 (LP, Gr., female), *Sp-n-hr.(w)*.
[176] Possibly Morenz 1973: 263-64.

70. Group Scene: Striding Priest Pouring a Libation Before Buto as an Otter (Cat. nr. 248)
LP
Paris, The Louvre Museum, Inv. no. E 14227
Bibliography: Drioton 1932: 18, fig. on 17 (as ichneumon); Hornemann 1951: part v, pl. 1326; Roeder 1956: 303 [§372c]; Brunner-Traut 1968: 26 [6], taf. ii [4] (text); Étienne 2000: 26, nt. 32.

Text: *di W3ḏyt* ^{c}*nḫ <n> P3-di-/////*

Translation: May Wadjet give life (to) Pa-di-....

Location: base

Name(s): Pa-di-....[177]

God(s): Wadjet

[177] Ranke 1935: I, 121.17 (Dyn. 22, LP, Gr., male).

71. Group Scene: Kneeling Adorant Before Amun-Re (Cat. nr. 255)
LP -- Dynasty 26
Paris, The Louvre Museum, Inv. no. N 512
Bibliography: Pierret 1873: 42; Perrot and Chipiez 1882: 51; Hunger and Lamer 1923: abb. 8; Monnet 1955: 37-47, figs. 1b-c, 2, pls. 2-3 (text); Wild 1958: 413, nt. 2; Leclant 1961: 82, nrs. 3, 5, 89, nr. 2; id. 1975: 265, nt. 4; Vittmann 1978: 32, nr. 20; Jansen-Winckeln 1996: 187, 197-98; Thiem 1996: 101, 105; Ziegler 1996: 38, nt. 39; Pressl 1998: 207; Kahl 1999: 326, nr. 169.

Text: (1) *mḥ-ib n nb t3wy imy-r3 snᶜ(w).t Ir-ᶜ3-w3i-n-Ḥr.* (2) *'Imn-Rᶜ nb nst t3wy ḫnty Ipt-swt dit-f //// ᶜnḫ wḏ3 snb //// ḥst hnw n 'Imn Nt-////-ikrt s3t imy-r3 šnᶜ.t Ir-ᶜ3-w3i-n-Ḥr <s3 n> P3y-mnṯw-Rᶜ*

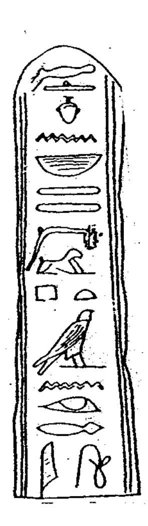
Translation: (1) Confidant of the Lord of the Two Lands, Overseer of the Workhouse, Ira'awaenhor. (2 (D)) Amun-Re, Lord of the Throne of the Two Lands, who lives in Karnak, give life, prosperity, health to the Singer of the interior (of the house) of Amun, Nitocris, daughter of the Overseer of the Workhouse, Ira'awaenhor (son of) Paymonture.

Location: (1) back pillar (round topped); (2 (D)) back of base

Name(s): Ira'awaenhor[178]; Nitocris[179]; Pamonture[180]

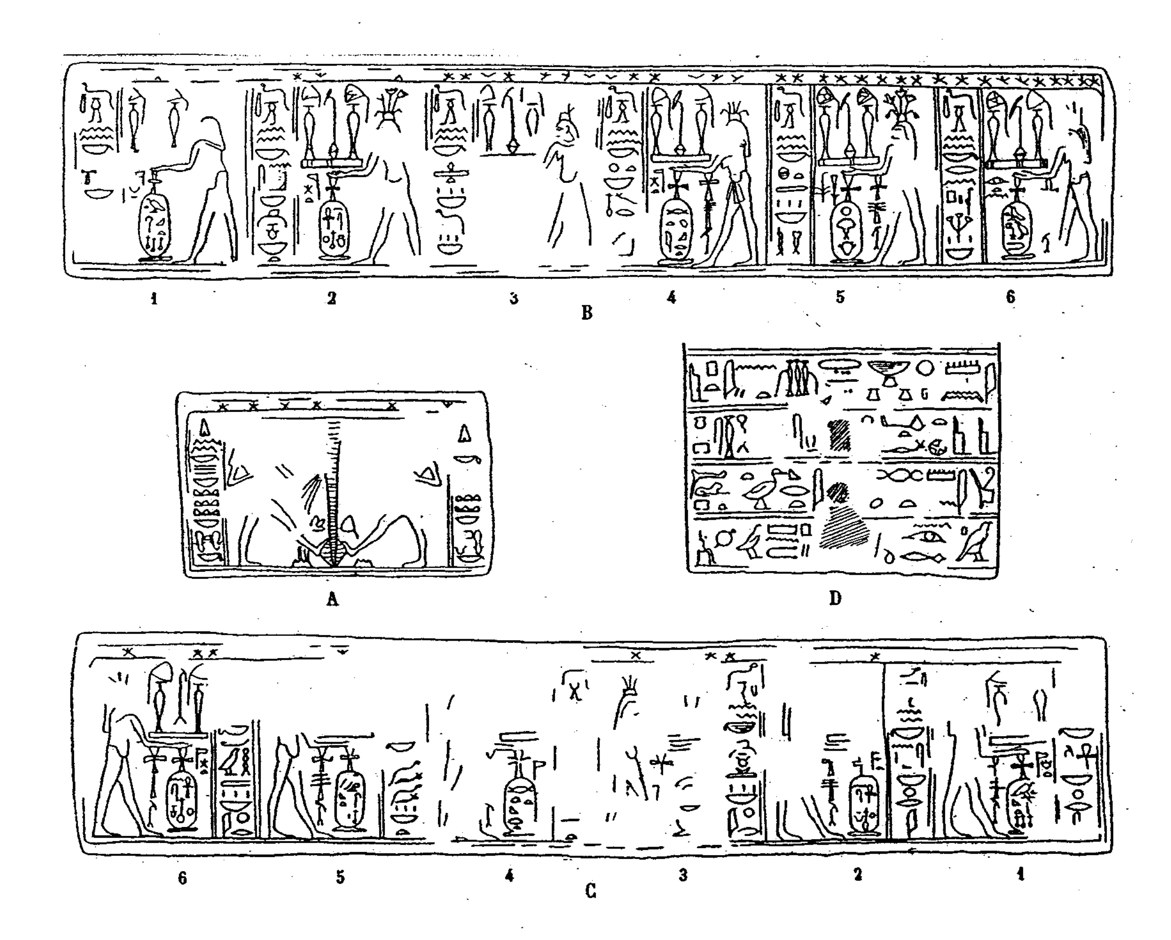
God(s): Amun-Re

Title(s): Confidant of the Lord of the Two Lands; Overseer of the Workhouse; Singer of the Interior



[178] (No parallels); possible derivatives: Griffith 1909: III, 456 (*Ir-ᶜw-hr*); Ranke 1935: I, 40.8 (LP, male), Ir.f-ᶜ3-n-b3stt, and 40.9 (LP, male), *Ir.f-ᶜ3(-n)-nt.*
[179] Ranke 1935: I, 181.27 (LP, female); ibid. 1952: II, 366.
[180] Ibid.: I, 108.11 (Dyn. 18, LP, Gr., male); ibid. 1952: II, 353; Lüddeckens 1985: I, 372.

71. Group Scene: Kneeling Adorant Before Amun-Re (Cat. nr. 255) (con't)



72. Kneeling Adorant with Raised Right Arm (Cat. nr. 274; Pl. 78)
LP -- Dynasty 26
St. Petersburg, The Hermitage Museum, Inv. no. 751
Bibliography: Golenischeff 1891: 91, no. 751; Lapis and Matthieu 1969: 122-23, cat. no. 133, fig. 87, pl. iv (text).

Text: *di R^{C} <n> P3y.f-s s3 <n> P3-di-'Imn*

Translation: May Re give (to) Paiefesh, son (of) Padiamun.

Location: back pillar (square topped)

Name(s): Paiefesh[181]; Padiamun[182]

[181] (No parallel).
[182] Ibid.: I, 121.23 (Dyn. 21, Dyn. 22, LP, Gr., male); Zivie-Coche 1991: 199, 259, 274.

73. Striding Adorant (Cat. nr. 277)
LP
St. Petersburg, The Hermitage Museum, Inv. no. 2660
Bibliography: Lapis and Matthieu 1969: 121, cat. no. 127, fig. 81, pl. iv (partial text).

Text: (1) *W3ḥ-ib-Rᶜ s3 <n> Ḥpii* (2) *ms <n> Ntt-<m->ḥ3t* (3) *di Wsir ᶜnḫ snb ᶜḥᶜ ḳ3i i3wt ᶜ3 nfr <n>* (4) *tj.f nfr*[183]

Translation: (1) Wahibre, son (of) Hepy, (2) born (of) Neith(em)hat. (3) May Osiris give life, health, strength, a long life, and a great good old age (to) (4) Tiefnefer(?)

Location: base (left (1), front (2), right (3) and back (4) panels)

Name(s): Wahibre[184]; Hepy[185]; Neith(em)hat[186]; Tiefnefer[187]

God(s): Osiris

[183] Full Hieroglyphic text from the bronze base; full text not published; Lapis and Matthieu 1969: 121, cat. no. 127, fig. 81, pl. iv (partial text).
[184] Ranke 1935: I, 72-3.28 (LP, Gr., male); Zivie-Coche 1991: 275-77, 281, 302, 304.
[185] Ibid.: I, 238.6 (MK NK, male; 1IP, MK, female), *Hpii.*
[186] Ibid.: I, 182.1 (LP, female), *Nit-<m>-h3t.*
[187] (no parallel).

74. Group Scene: Small Kneeling Donor Offering a Figure of Maat, Before the Ibis god Thoth (Cat. nr. 288)
LP
Vienna, Kunsthistorisches Museum, Inv. no. 5044
Bibliography: Roeder 1956: 509 [§683c], abb. 782.

Text: (1) *di Ḏḥwty ᶜ3 ᶜ3 nb Ḫmnw ᶜnḫ* (2) [*wḏ3*] *sn*[*b..*] *ᶜḥᶜ k3i i3wt ᶜ3 nfr* <*n*> *Ḫn-ḫnsw*

Translation: (1) May Thoth, twice great, Lord of Khemenu give life (2) (prosperity and) health, a long life, and a great good old age (to) Khenkhonsu.[188]

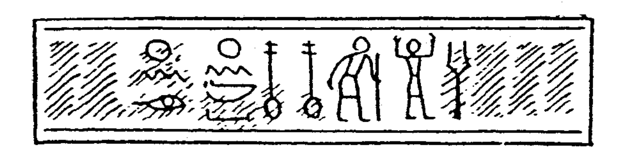
Location: base (front (1) and right (2) side)

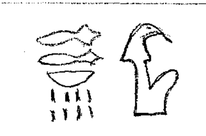
Name(s): Khenkhonsu[189]

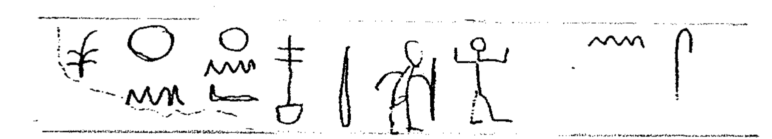
God(s): Djhuty (Thoth)

City: Khemenu[190] (Hermopolis)









[188] Or, "to the Musician (hni), Khonsu ...."
[189] Possible derivations: Ranke 1935: I, 269.28 (LP, male), *Hn*; ibid.: I, 270.16 (MK, SIP, NK, Dyn. 21, male; MK, LP, female), *Hnsw*.
[190] Gardiner 1947: II, 79*; Gauthier 1975: I, 176; cf. Hart 1986: 217.

Appendix F Terminology

In the present study I utilized a number of terms specified below, to describe, discuss and analyze the corpus of ancient Egyptian non-royal bronze figures that I have classified as 'priestly' figures and their two-dimensional parallels; the method for selection of priestly figures is detailed in Chapter 2. I have divided the terminology into typological, iconographical, and descriptive groups, for quick reference.

1. Typological Terms

I devised the following general terms based on my personal observation of the corpus and two- and three dimensional parallels used for comparison.

Adorant (Pl. 72): A striding or kneeling male figure with both of its arms bent at the elbows and hands raised with palms facing forward. One hand raised and one hand to the side of the lap is one variation of this pose, as well as both arms outstretched to the sides. The adorant appears to be worshipping or praying to a deity. See Chapter 7, Pt. III.

Donor (Pl. 82): A kneeling, striding or standing male figure who is presenting or holding a deity in front of its body. Sometimes the deity is situated within a small naos (naophorus) and sometimes the donor is holding the deity directly (theophorus). The donor type has many variations, presenting such divinities as: Osiris, Maat, Neith, Hathor, Horus the Falcon, Thoth the Baboon, Amun the Ram, or a lioness-headed goddess. See Chapter 7, Pt. III.

***K3* priest or offering bearer** (Pl. 112): The *k3* priest or offering bearer is included in the present typology because his primary role is service to the deceased or a deity. The *k3* priest is often represented balancing a large offering tray with cakes on his head, or carrying one or two jars on his shoulders, while kneeling or striding. The figure's primary attribute is the formation of the arms upward in a *k3* sign. It is the priestly figure with the least status, as it bears the physical burden of appeasing and provisioning the *k3* of the

deceased or the deity. See Chapter 7, Pt. III.

Non-royal or private figure: Any figure in the ancient Egyptian bronze corpus that was not rendered with royal attributes and, therefore, is not considered to represent a royal personage.

Performer of cultic ritual (Pl. 101): These male figures are either kneeling, striding, standing or dancing, and perform specific cultic acts. Presenting one or two jars, a cartouche-shaped box or a *htp*-shaped offering tray, pouring a libation, or carrying a censer are a few of these acts. Other variations of this type include: holding a bowl sideways and scroll under its left arm, or carrying an *ankh*-symbol. This type of figure has the most variations. See Chapter 7, Pt. III.

Priest(ly) figure: A 'priestly' figure is a two- or three-dimensional representation of a man exhibiting reverence for or appeasement of a deity. These figures are rendered as implementing or executing acts that are necessary to keep the deity appeased, such as: bathing and dressing the cult statue of the deity, feeding the deity, or singing to the deity.

Priest (Pl. 52): A priest is represented as a male figure who is authorized to perform specific cultic rituals for either a deity or a deceased person. In the divine cult, he acts as proxy for the divine king who is considered the intermediary between the gods and man. Iconographically, he may be identified by specific attributes, such as being clad in a leopard-skin cloak.[1] In the ancient Egyptian language, the class of priest responsible for direct contact with the god is referred to as *hm-ntr*, or "servant of the god."[2]

Supplicant (Pl. 68): A male figure, in a kneeling pose, with the knees and toes on the ground line and the buttocks resting on the heels.[3] The palms are faced down on the lap or to the sides of the lap and the figure looks forward. In later times supplicants have an

[1] See Ch. 1.3.2.

[2] Faulkner 1991: 169. As 'prophet,' but literally translates 'servant of the god.'

[3] The kneeling pose description as defined by Hill 2004: 5.

upward gaze, with a slight turn to the neck. The supplicant appears humbly before a divinity and seems to be saying: "I am here to do your bidding." See Chapter 7, Pt. III.

2. Iconographical Terms

The iconographical terms are specific to priestly figures in the present study.

Bald: An incised or modeled hairline is lacking around the skull. This may be due to wear on the metal surface or the hairline was never demarcated. I use this term not to presume that the male represented was genetically bald; rather, to simply describe the hairstyle.

Close-cropped hair: An incised or modeled hairline is present, either in part or wholly, around the skull. This type represents a short, close-fitting natural coiffure.

Incense burner: A vessel for burning incense; a cult object sometimes used by priest figures in cultic ritual.

Leopard-skin cloak (Pl. 54)**:** A specific type of garment made of leopard skin,[4] the form of which retains the shape of the leopard in outline form, that a person wears when acting in the role of a *sm*-priest. The head of the leopard appears over the left scapula and the legs wrap around the body, two around the upper torso and two around the hips.

Libation vase: A tall vase used for pouring water; a cult object sometimes used by priest figures in cultic ritual. The type is usually in the form of an ancient Egyptian *hez* vase.[5]

Knobby skull: The back of the skull, or cranium, on a normally proportioned head appears large, rounded and swollen; especially rendered on New Kingdom and Third Intermediate Period priest figures. See Chapters 4 and 5, and Appendix 4, H.2.

[4] Störk 1979: 1006-7.
[5] Faulkner 1991: 176.

New Kingdom-derived profile: The figure, when seen in profile, has a large, sweeping angular cranium, which inclines slightly back, and a small facial area that includes the nose, mouth and chin. This stylistic feature became an iconographic element of priest figures beginning in the New Kingdom.[6]

3. Descriptive Terms

These terms are used in descriptive passages of individual pieces.

Angled: Pertaining to the ears, the ear is modeled diagonally rather than perpendicularly.

Average: Equals about midway between two extremes, such as thin (slender) and thick (portly). Common; not out-of-the-ordinary.[7]

Body-type: A term I use to refer to the type of physical build, whether large, average or small build, of the male figure represented.

Bronze: A copper-tin alloy. The chemical composition of bronze sculpture in ancient times is variable; thus an average percentage cannot be given. An example would be 85% copper and 15% tin.

Concave eyes: The eyes are cast hollow to receive inlay.

Convex eyes: The eyeball is represented in bronze.

Cupreous: Objects manufactured in copper or copper-alloy.

Dolichocephalic (Pl. 8)**:** The bare skulls are elongated and bony.[8]

Figure-type: A term that I use to refer to the various types of stance or pose of the male figure. It usually includes a combination of specific hair and dress (or nude) styles.

Figurine: Three-dimensional figures that measure under 5 cm. high.

Large-scale figures (statuary): Statues (see below).

Left (side, arm, etc.): The proper left side of the figure.

Right (side, arm, etc.): The proper right side of the figure.

Small-scale figures (statuary): Figurines and statuettes.

Statue: Three-dimensional figures that measure over 15.1 cm. high.

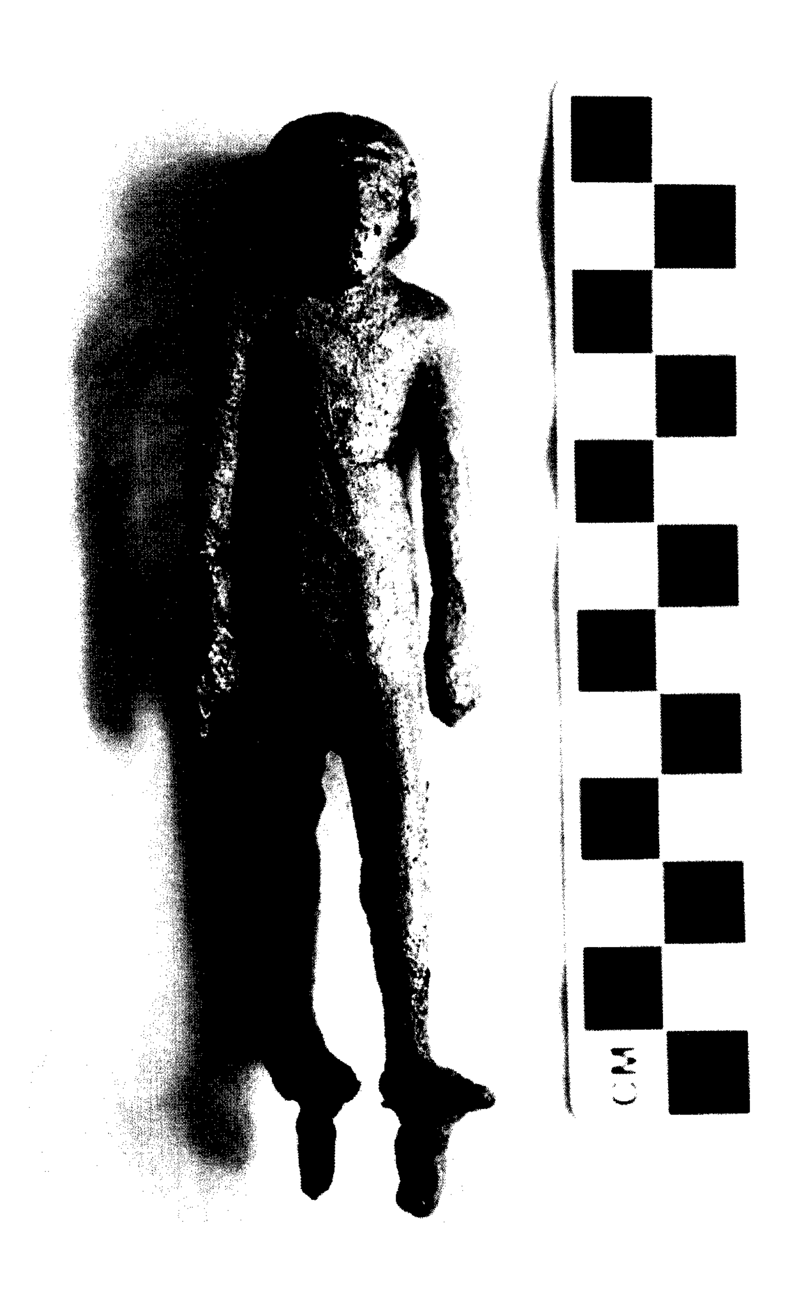
Statuette: Three-dimensional figures that measure between 5.1 cm. and 15 cm. high.

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[6] Based on my conclusions of the present study.

[7] *Webster's Ninth* 1991: 119.

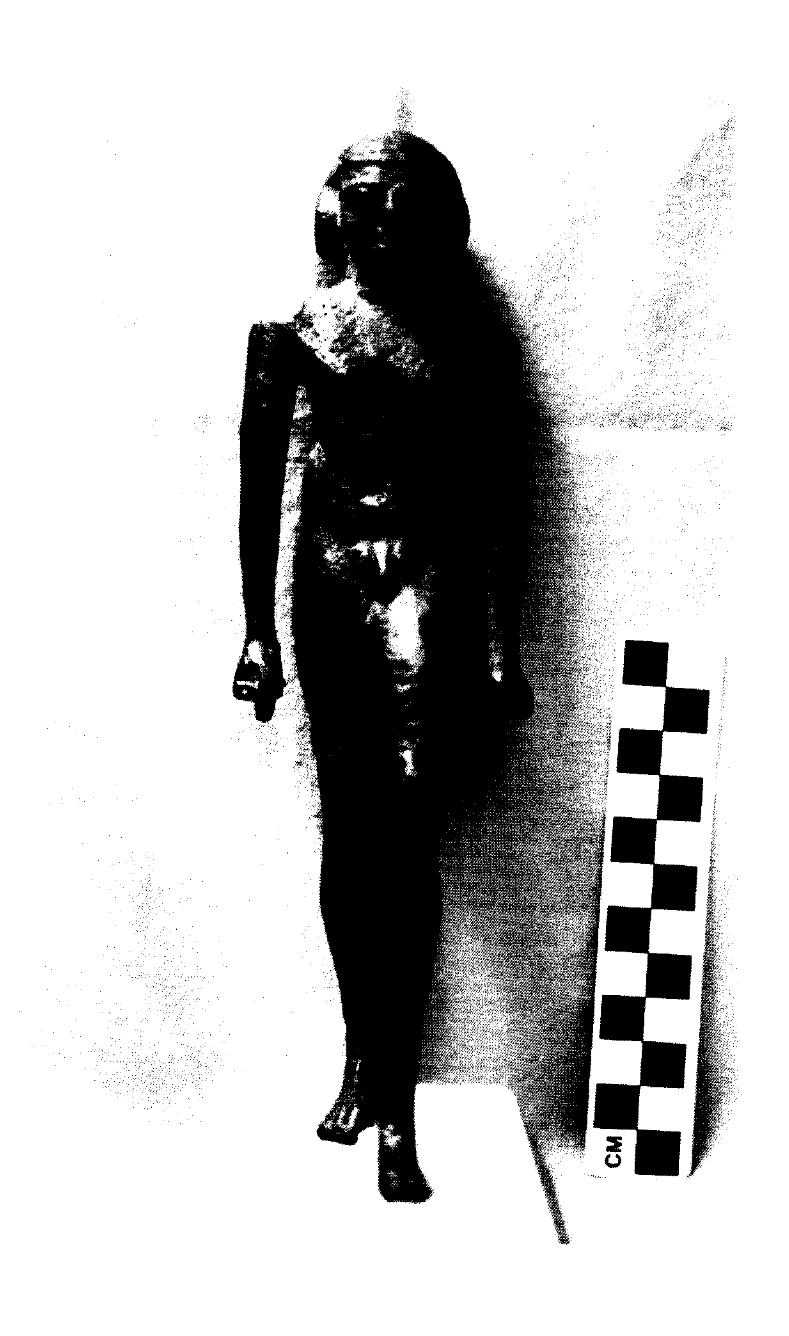
[8] *Webster's Ninth* 1991: 373.



Pl. 1: British Museum, EA 63398 (photo by author)



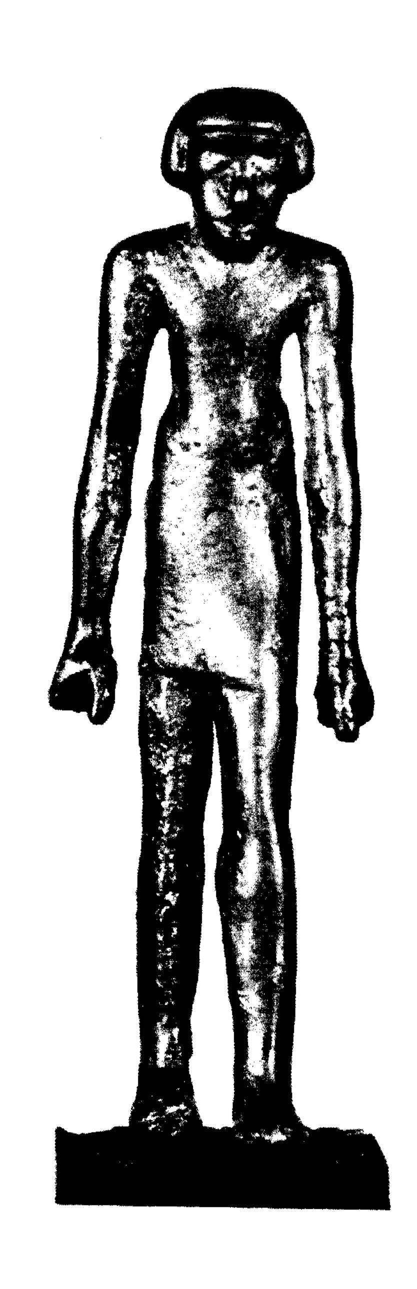
Pl. 2: British Museum, EA 50732 (photo by author)



Pl. 3: Munich ÄS 1591 (photo by author)



Pl. 4: Athens, NAM 3365 (photo by author)



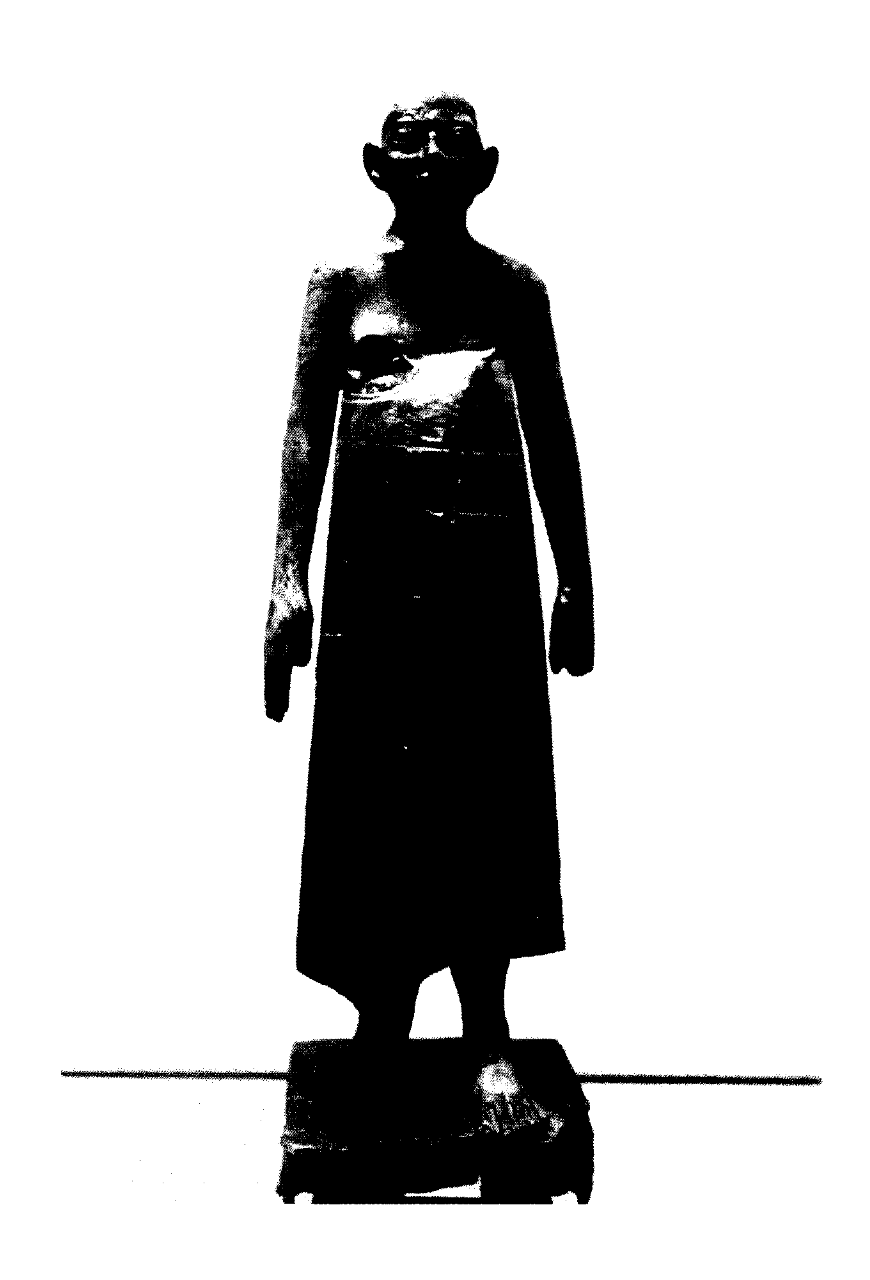
Pl. 5: Albright-Knox 73:50.13 (Nash 1979: 71, lower pl.)



Pl. 6: Berlin, ÄMP 20613 (photo by author)



Pl. 7: Egyptian Museum, Cairo JE 30204
(Borchardt 1925: part 2, 39, nr. 433)



Pl. 8: Louvre E 27153 (photo by author)



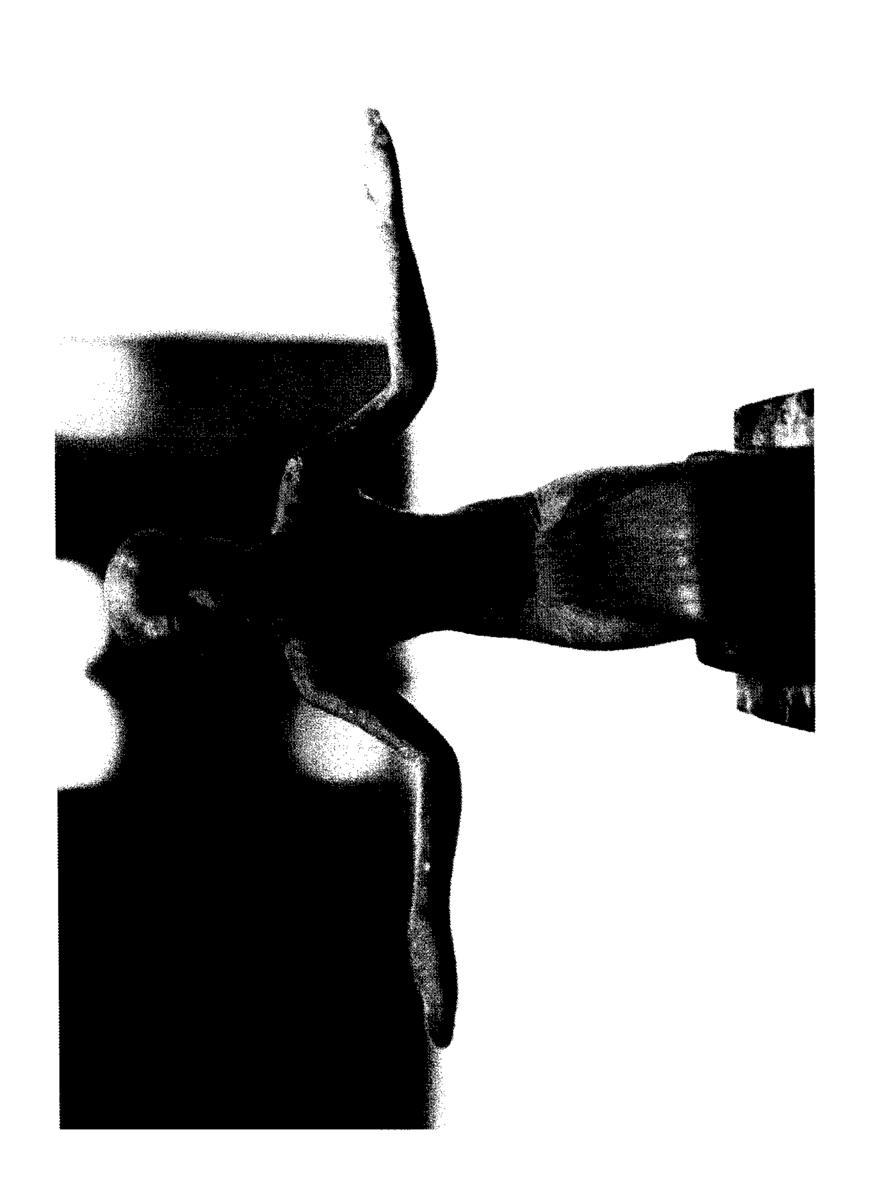
Pl. 9: Berlin, ÄMP 14054 (photo by author)



Pl. 10: Berlin, ÄMP 17958 (photo by author)



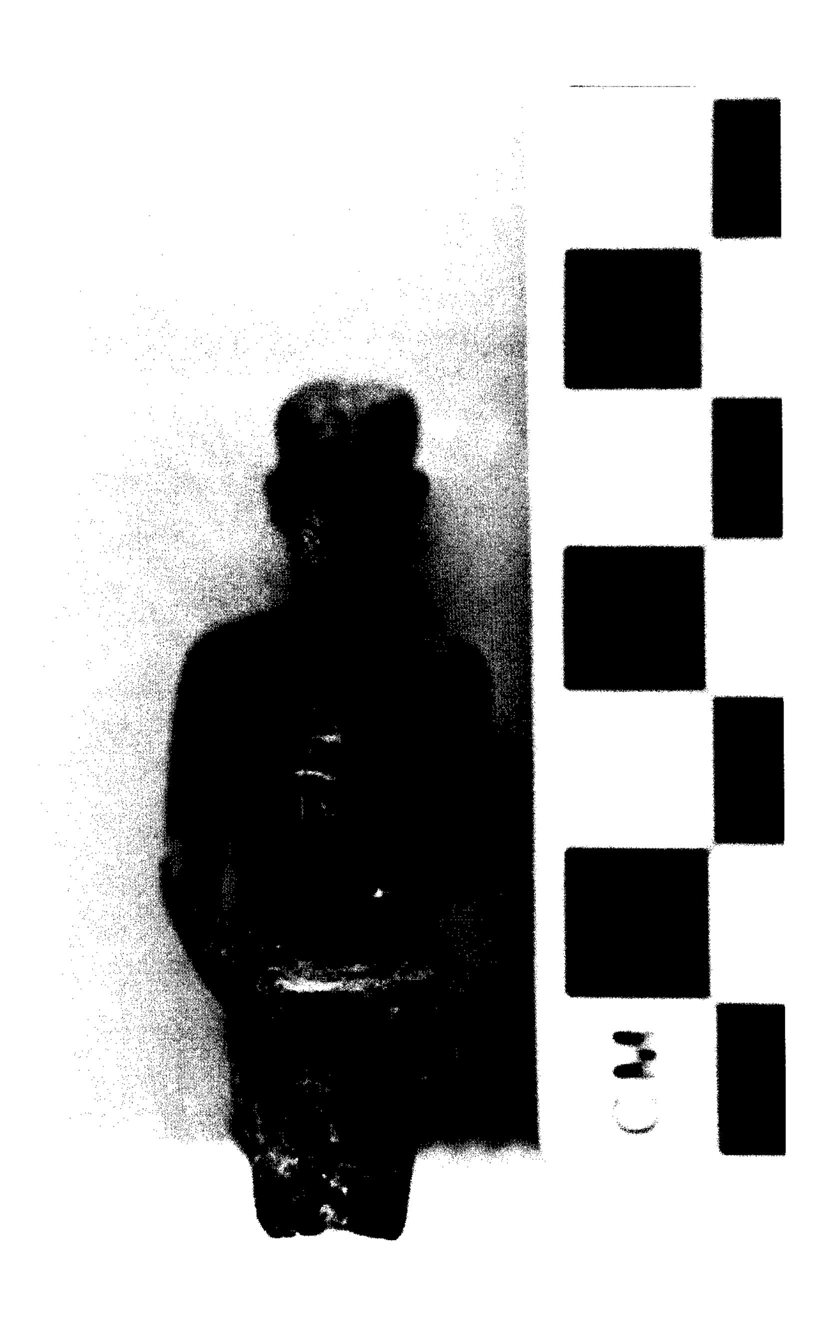
Pl. 11: *Intef,* Berlin ÄMP 23703 (photo by author)



Pl. 12: Cat. nr. 13, Louvre E 3188 (photo by author)



Pl. 13: *Djedese,* Cat. nr. 14, ROM 948.34.45 (photo by author)



Pl. 14: Cat. nr. 7, British Museum, EA 49732 (photo by author)



Pl. 15: Cat. nr. 11, New York, MMA 51.173 (photo by author)



Pl. 16: Cat. nr. 2, Baltimore, WAG 54.2104 (photo by author)



Pl. 17: Cat. nr. 3, Cleveland CMA 1980.2 (courtesy of the Museum)



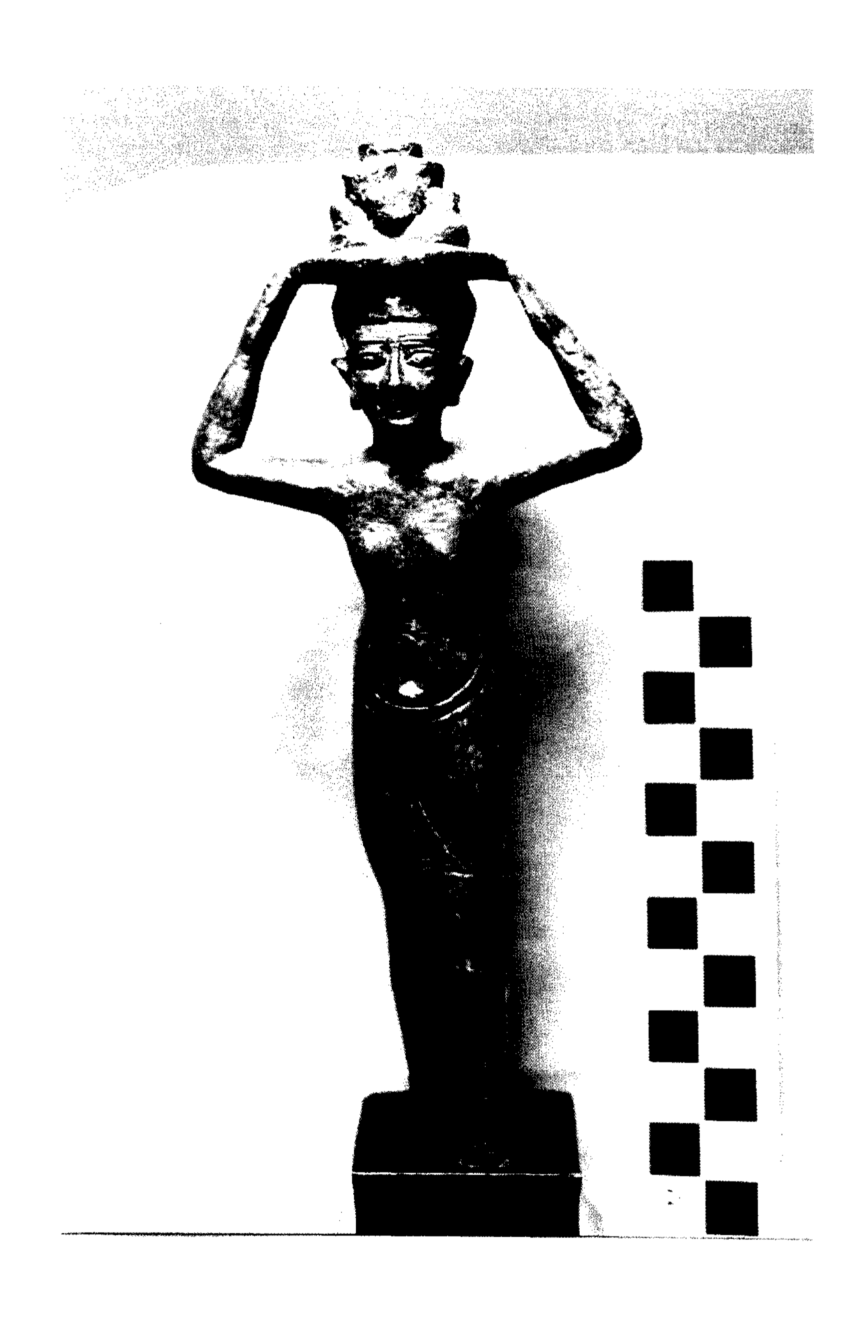
Pl. 18: Cat. nr. 5, British Museum, EA 2283 (photo by author)



Pl. 19: Cat. nr. 1, Antwerp, Museum Vleeshuis 79.1.44 (photo by author)



Pl. 20: Cat. nr. 8, British Museum, EA 59395 (photo by author)



Pl. 21: Cat. nr. 12, Oxford, Ashmolean Museum 1988.11 (photo by author)



Pl. 22: Cat. nr. 10, New York, MMA 47.105.3 (photo by author)

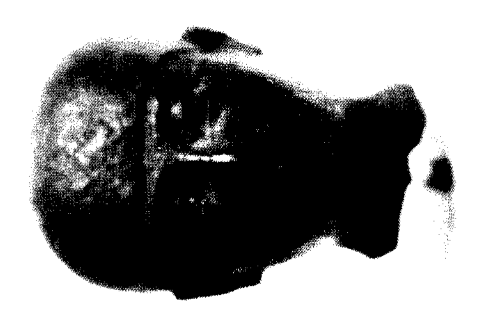


Pl. 23: Cat. nr. 6, British Museum, EA 36070 (photo by author)



Pl. 24: Cat. nr. 4, Hannover 1935.200.558 (photo by author)





Pl. 25: Cat. nr. 9, New York, MMA 26.7.1418 (photo by author)



Pl. 26: *Nes(ba)nebdjedt,* Cat. nr. 22, Morlanwelz, Mariemont B. 242
(photo by author)



Pl. 27: Cat. nr. 25, Louvre E 25432 (photo by author)



Pl. 28: Cat. nr. 19, Fitzwilliam E.216.1954 (photo by author)



Pl. 29: Cat. nr. 24, Louvre E 10749 (photo by author)



Pl. 30: Cat. nr. 21, British Museum, EA 59388 (photo by author)



Pl. 31: Cat. nr. 23, Louvre E 2457 (photo by author)



Pl. 32: *Wennefer*, Cat. nr. 18, Fitzwilliam E.11.1937 (photo by author)



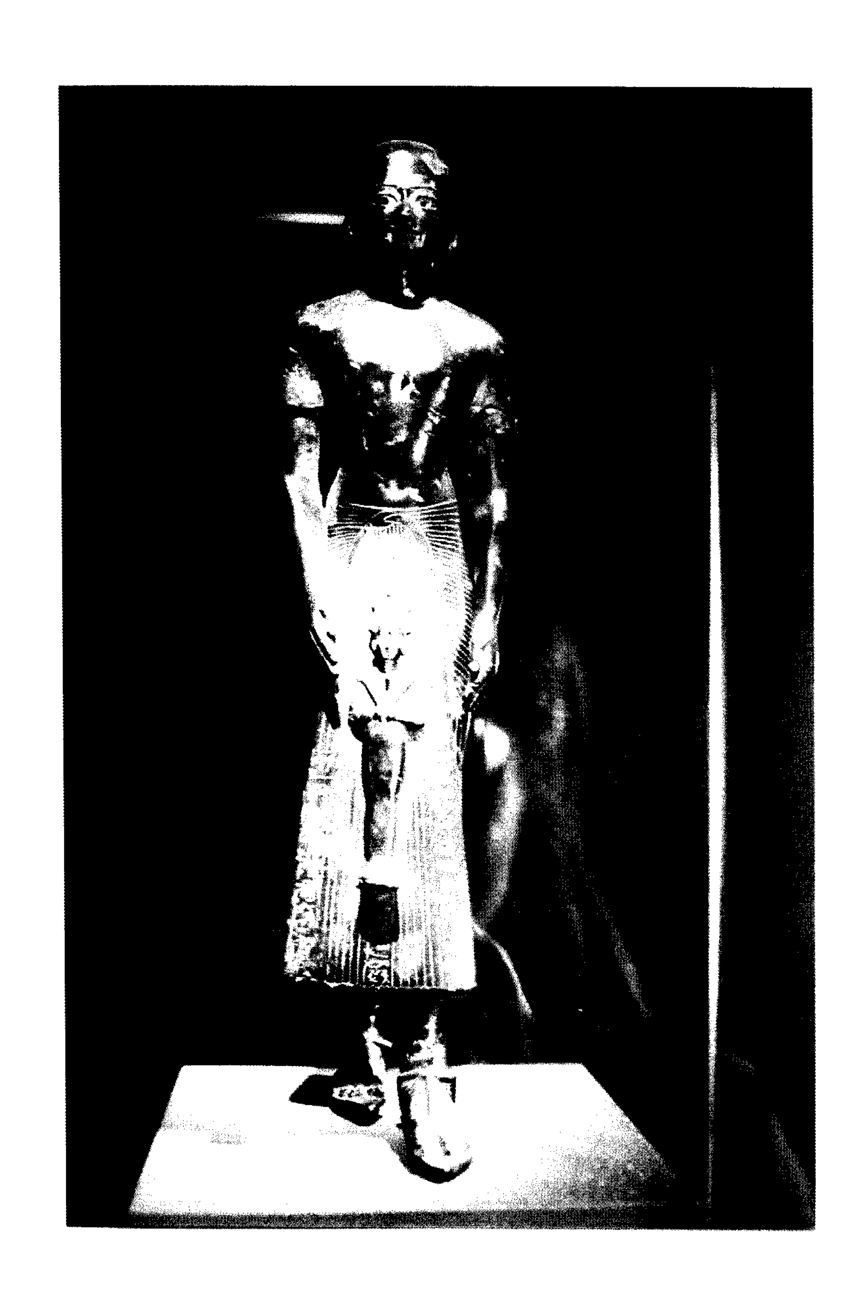
Pl. 33: *Payef*, Cat. nr. 17, Boston MFA 83.346 (photo by author)



Pl. 34: Cat. nr. 15, Antwerp, Museum Vleeshuis 79.1.45.1/5 (photo by author)



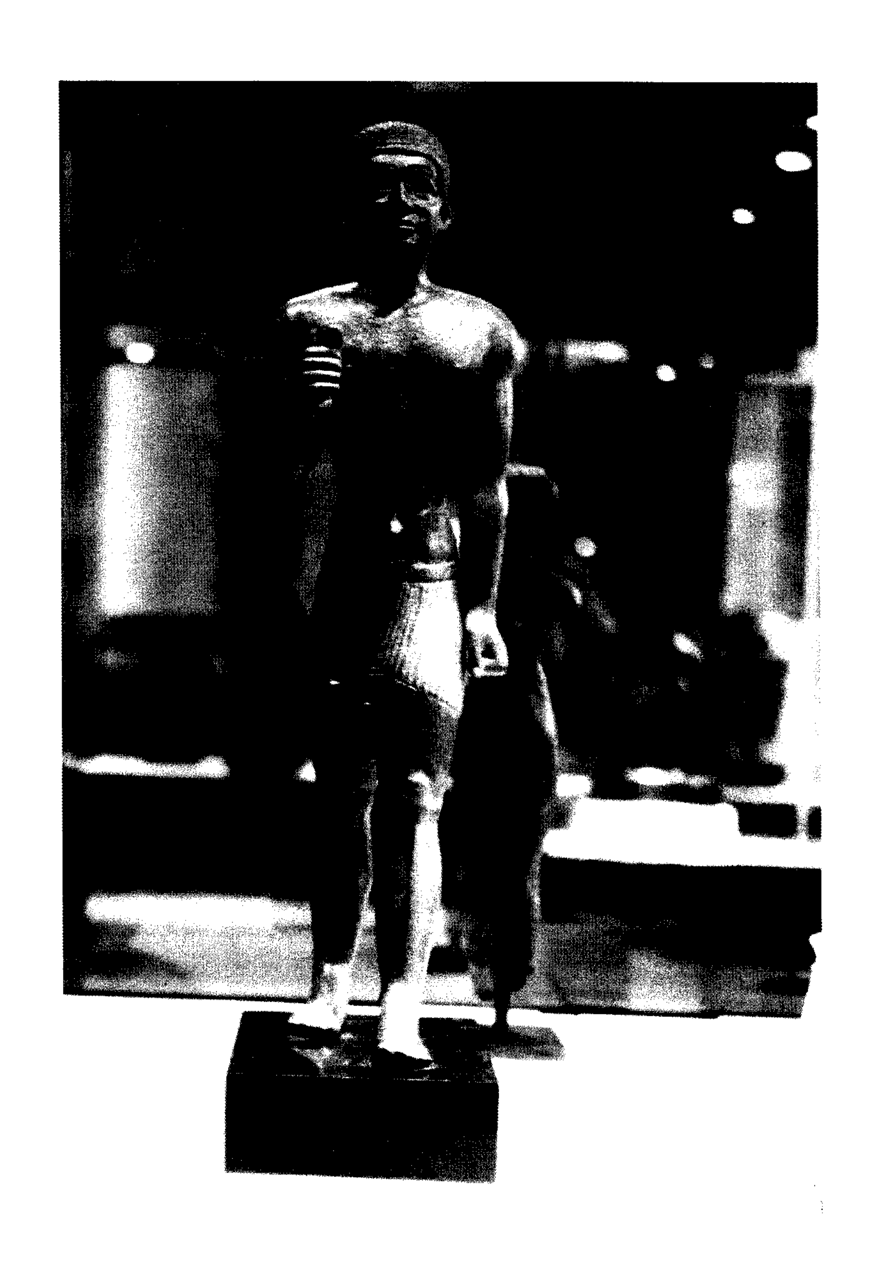
Pl. 35: Cat. nr. 26, Hermitage, Inv. no. 755 (courtesy of the Museum)



Pl. 36: *Khonsumeh*, Cat. nr. 16, Berlin ÄMP 23732 (photo by author)



Pl. 37: Cat. nr. 20, British Museum, EA 22784 (photo by author)



Pl. 38: *Pashasu,* Louvre E 7693 (photo by author)



Pl. 39: Cat. nr. 30, New York, MMA 04.2.422 (photo by author)



Pl. 40: Cat. nr. 28, Florence 8175 (photo by author)



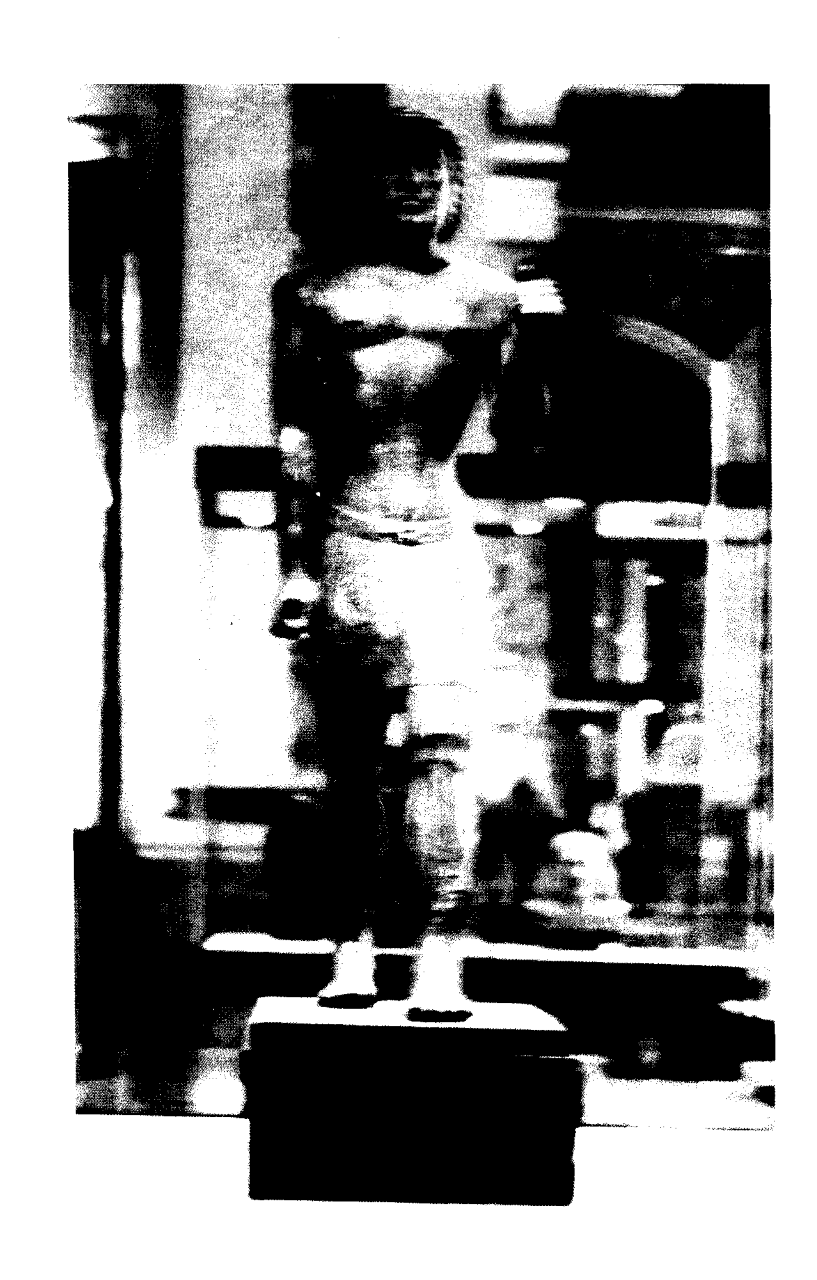
Pl. 41: Cat. nr. 29, London, UCL 8248 (photo by author)



Pl. 42: Cat. nr. 32, Louvre E 4694 (photo by author)



Pl. 43: Cat. nr. 27, Antwerp, Museum Vleeshuis 79.1.45 2/5 (photo by author)



Pl. 44: Cat. nr. 33, Louvre E 7692 (photo by author)



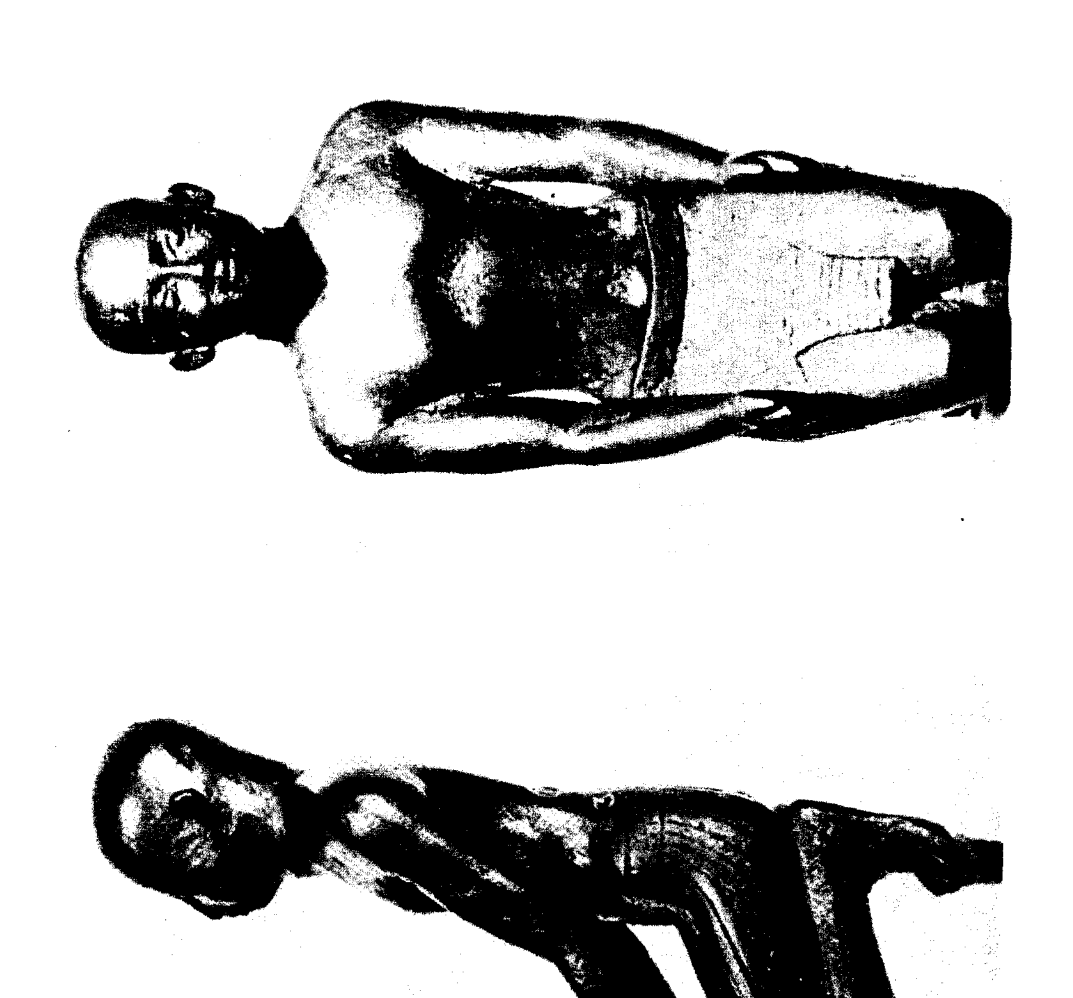
Pl. 45: Cat. nr. 34, Samos B 1312 (photo by Chris Kostman)



Pl. 46: Cat. nr. 31, Oxford, Ashmolean Museum 1932.829 (photo by author)



Pl. 47: Cat. nr. 48, Munich, ÄS 6039 (photo by author)



Pl. 48: *Harbes*, Cat. nr. 37, Brooklyn Museum of Art 37.360E
(Russman 1969-70: figs. 9-12)



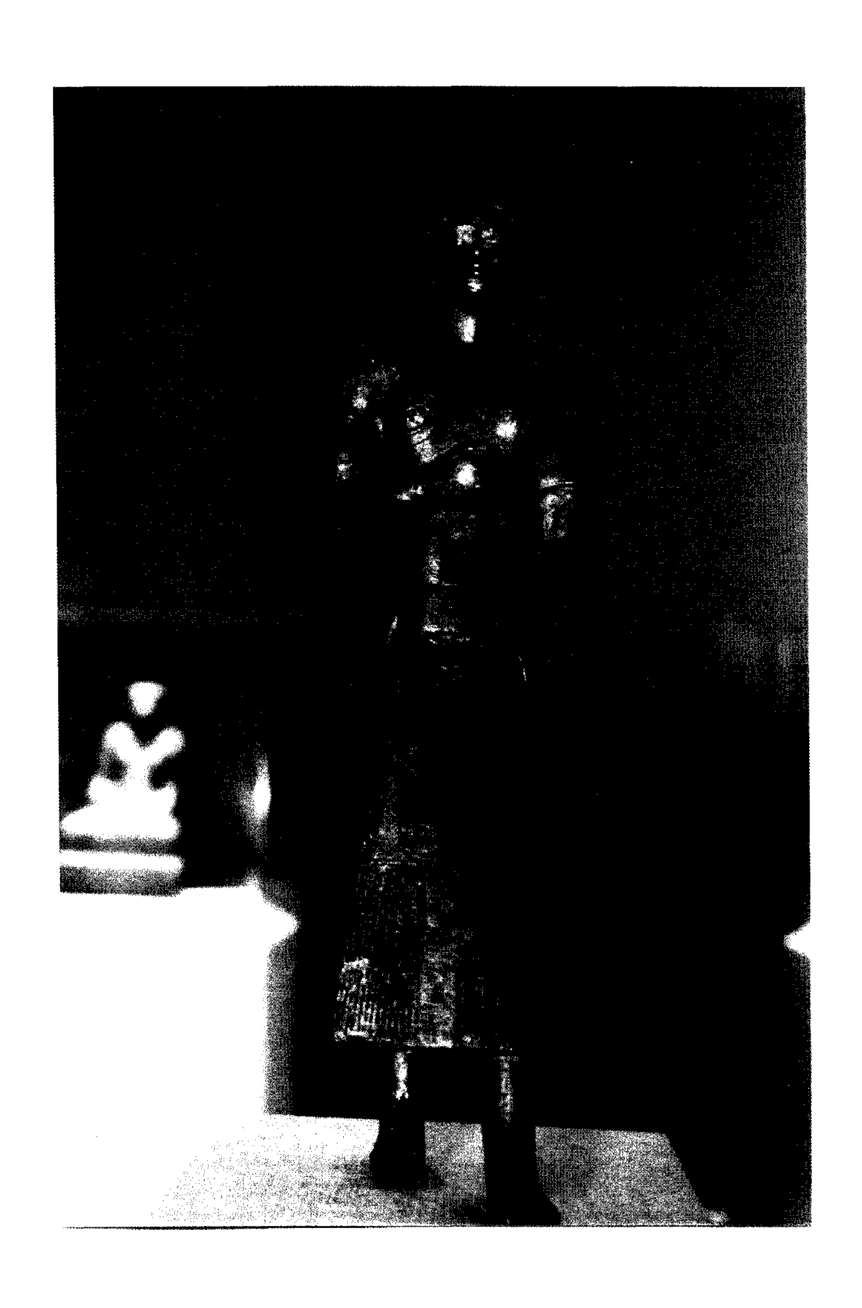
Pl. 49: Cat. nr. 36, Bologna, Museo Civico Archeologico, KS 1851
(courtesy of the Museum)



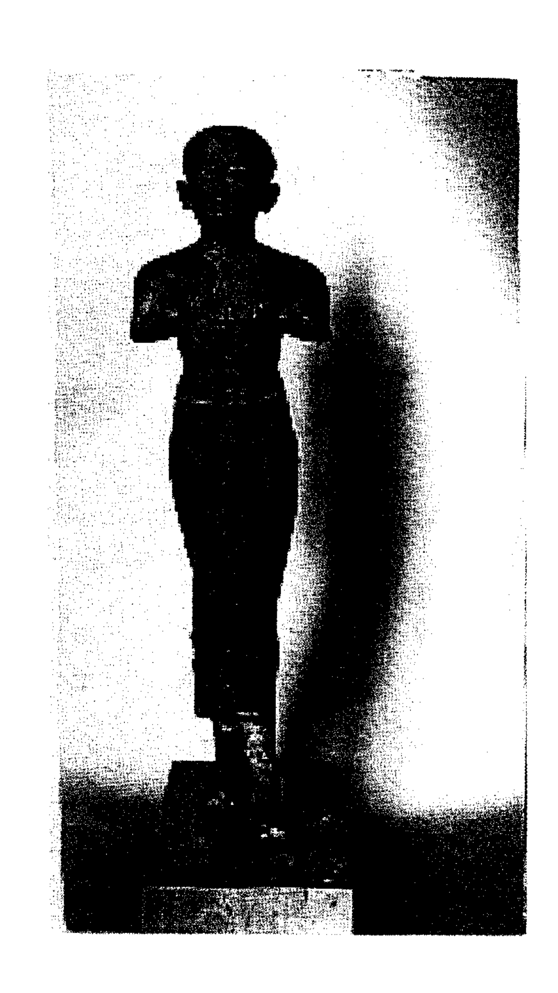
Pl. 50: *Haremhab*, Cat. nr. 35, Athens, NAM 1179 (photo by author)



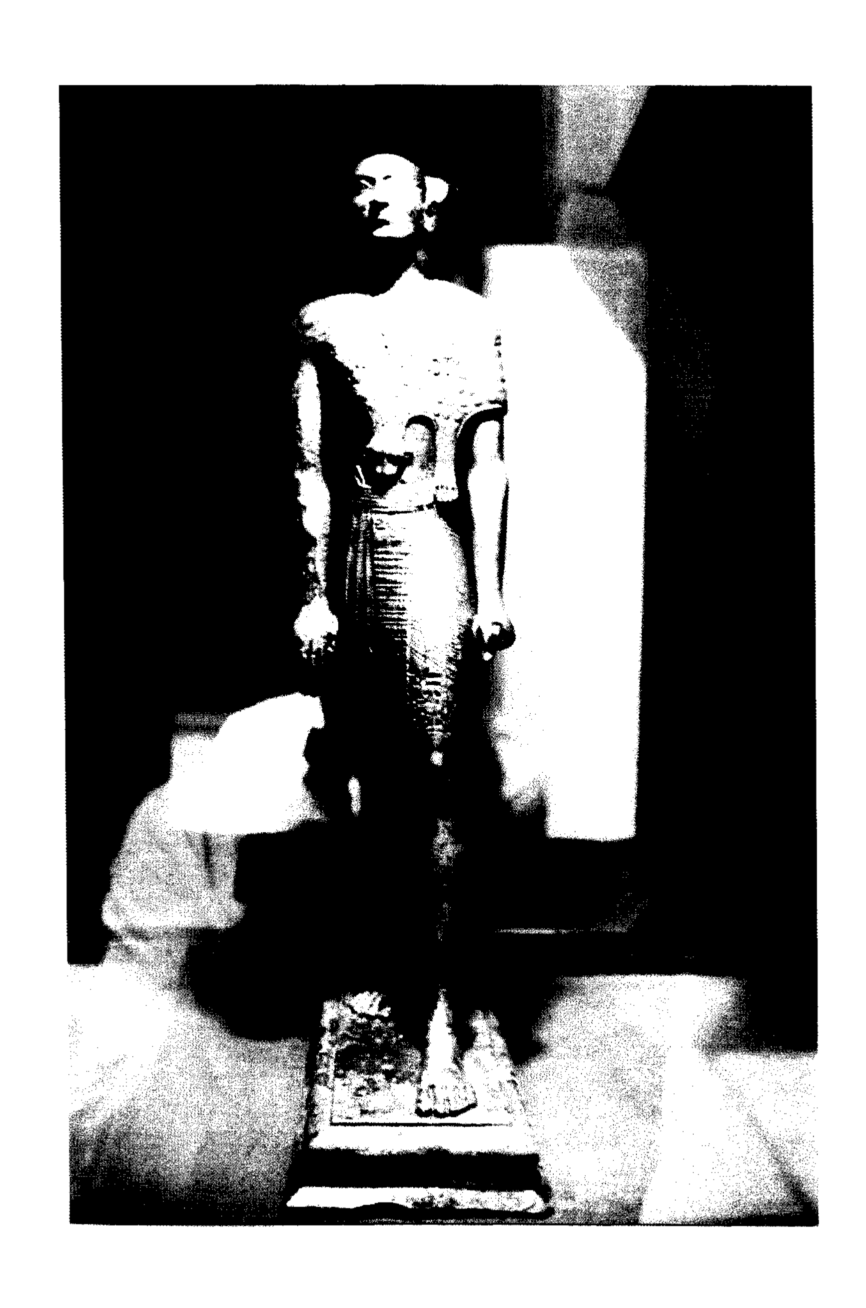
Pl. 51: Cat. nr. 54, Samos B 2611 (photo by Chris Kostman)



Pl. 52: *Khonsuirdas*, Cat. nr. 43, British Museum, EA 14466 (photo by author)



Pl. 53: *Padiamun*, Cat. nr. 53, Louvre E 10586 (courtesy of the Museum)



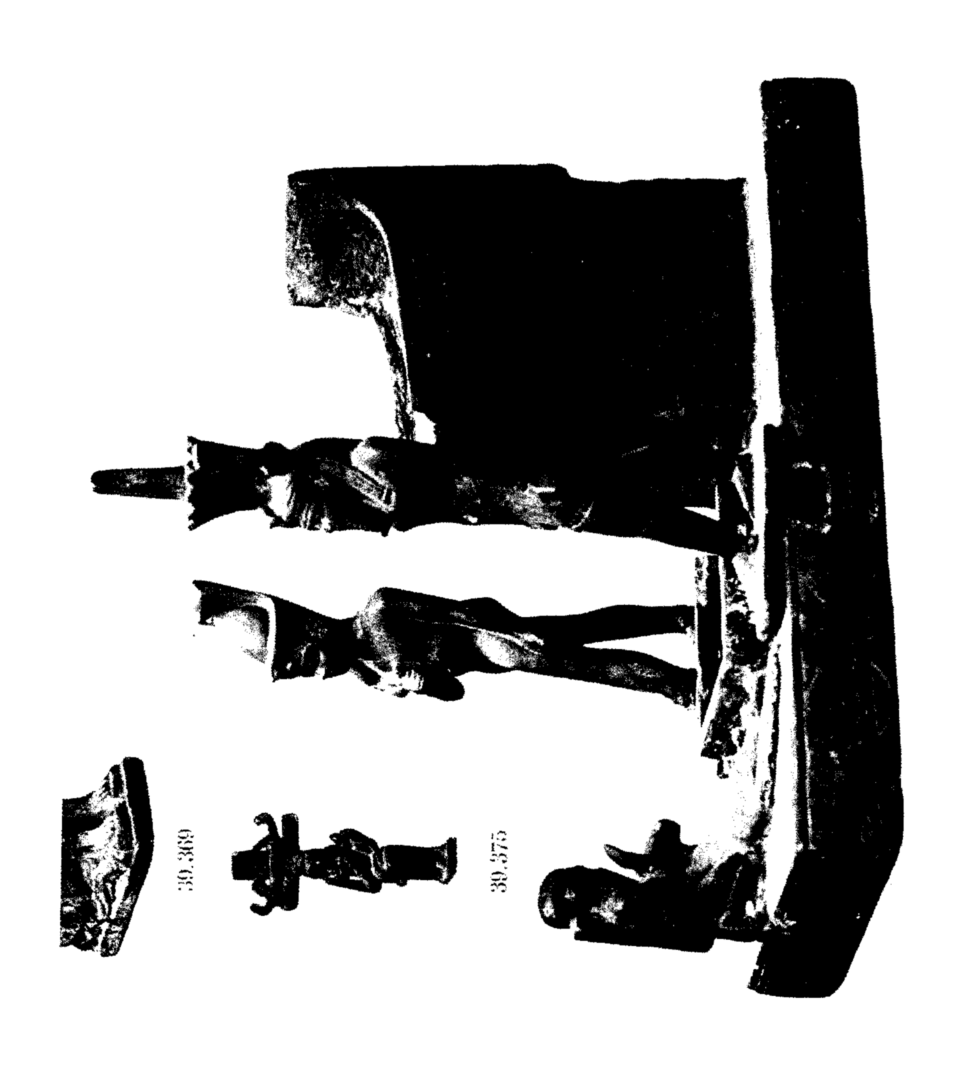
Pl. 54: *Ayhat*, Cat. nr. 55, Ephesus Museum 1965 (photo by Chris Kostman)



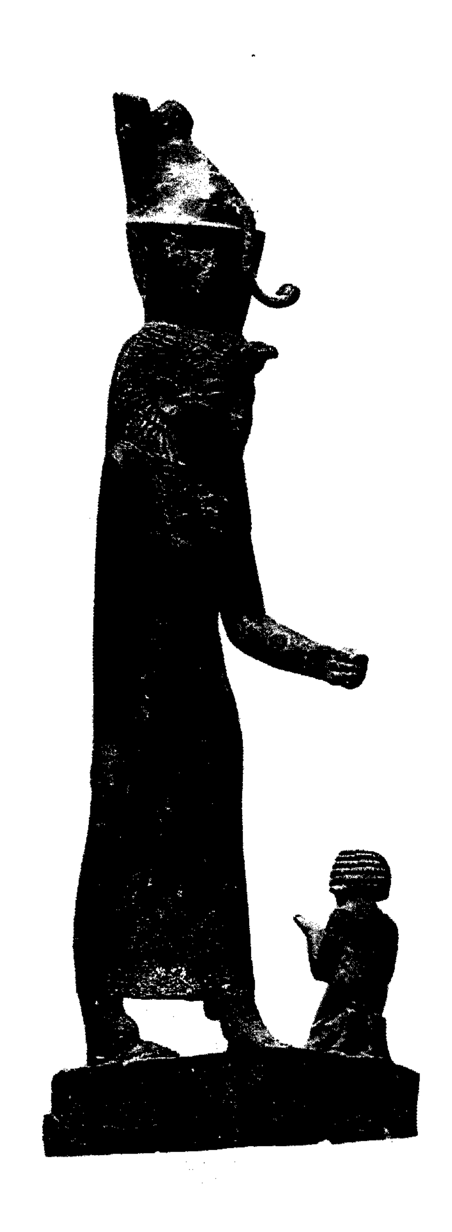
Pl. 55: Cat. nr. 49, New York, MMA 26.7.1415 (photo by author)



Pl. 56: Cat. nr. 39, Cairo, The Egyptian Museum CG 39249
(Daressy 1906: 312-13, pl. lix)



Pl. 57: Cat. nr. 40, Cairo, The Egyptian Museum CG 39379
(Daressy 1906: 346-47, pl. lxiii)



Pl. 58: Cat. nr. 38, Cairo, The Egyptian Museum CG 38913
(Daressy 1906: 228, pl. xlvi)



Pl. 59: Cat. nr. 52, Oxford, Ashmolean Museum 1888.170 (photo by author)



Pl. 60: Cat. nr. 51, Oxford, Ashmolean Museum 1888.169 (photo by author)



Pl. 61: Cat. nr. 41, British Museum, EA 2281 (photo by author)



Pl. 62: Cat. nr. 42, British Museum, EA 2290 (photo by author)



Pl. 63: Cat. nr. 44, British Museum, EA 65624 (photo by author)



Pl. 64: Cat. nr. 50, Oxford, Ashmolean Museum 1888.168 (photo by author)



Pl. 65: Cat. nr. 45, British Museum, EA 67162 (photo by author)



Pl. 66: Cat. nr. 47, London, UCL 56043C (photo by author)



Pl. 67: Cat. nr. 46, London, UCL 56042 (photo by author)



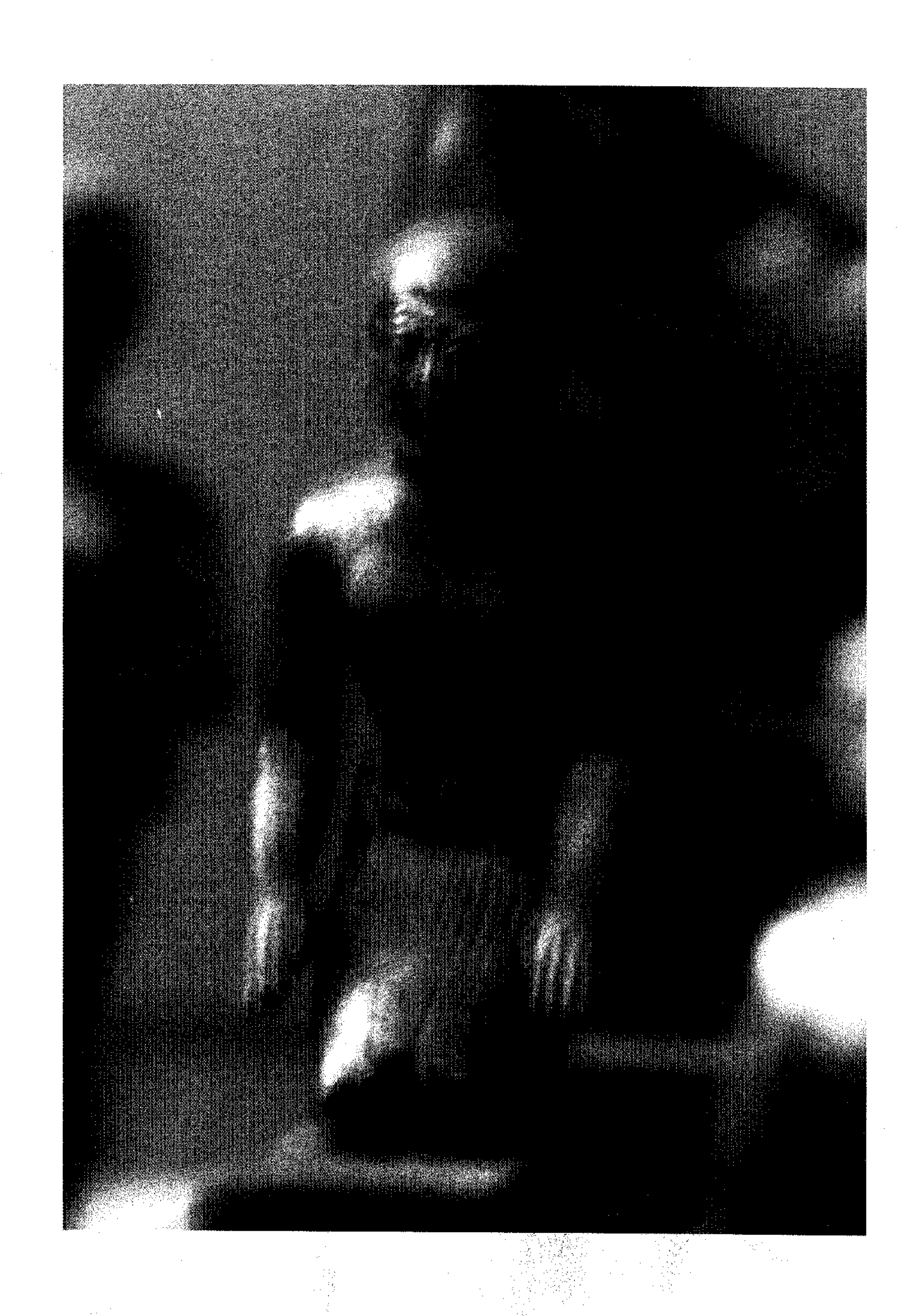
Pl. 68: Cat. nr. 179, British Museum, EA 59393 (photo by author)



Pl. 69: Cat. nr. 161, Leiden, RvO F.1934/11.76 (photo by author)



Pl. 70: Cat. nr. 123, Chicago, OIM 17565 (photo by author)



Pl. 71: Cat. nr. 237, Louvre E 4690 (photo by author)



Pl. 72: Cat. nr. 232, Louvre E 3794 (photo by author)



Pl. 73: Cat. nr. 153, Kansas City, MO, NAMA, Inv. no. 48-26
(courtesy of the Museum)



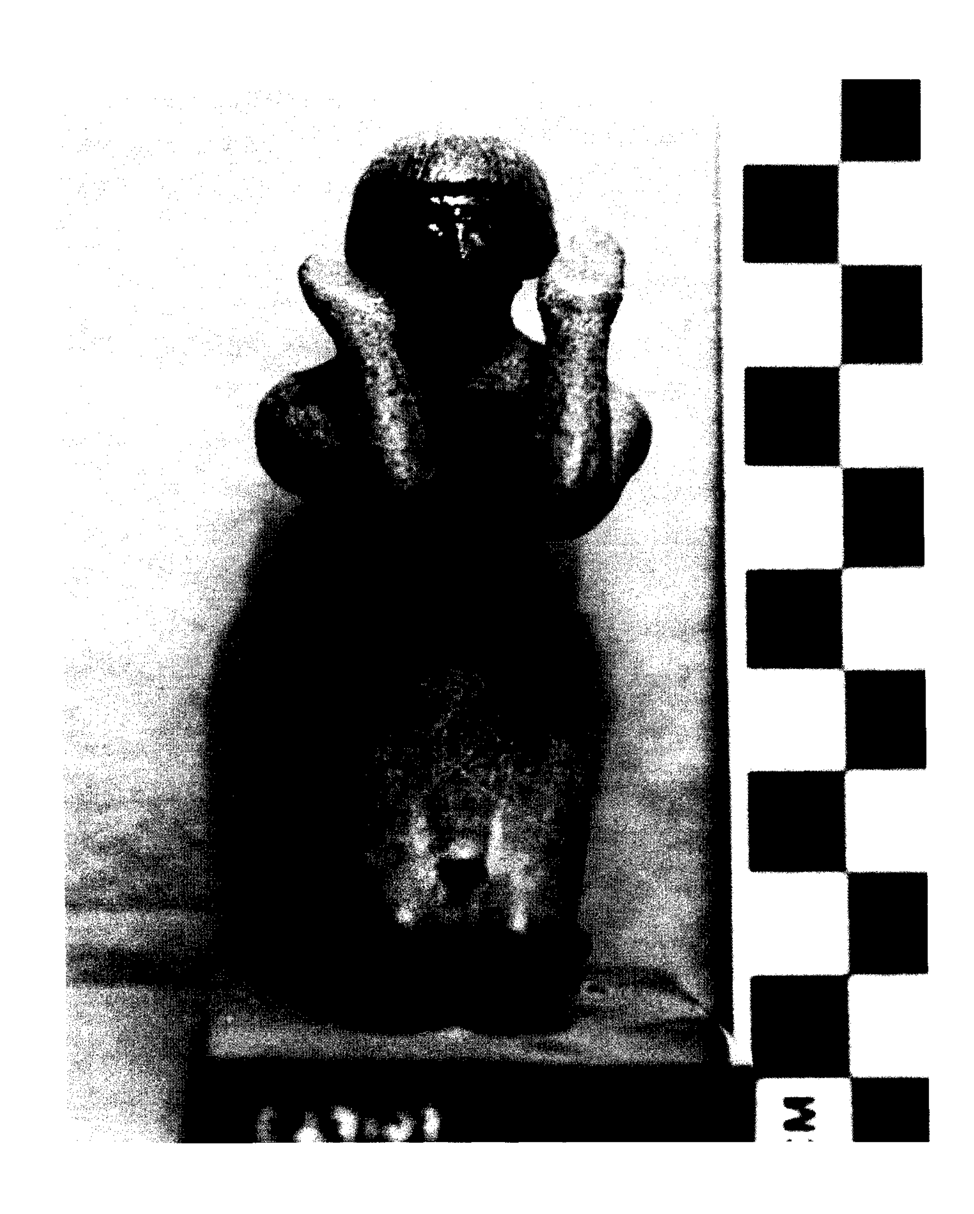
Pl. 74: Cat. nr. 143, Hannover 2531 (photo by author)



Pl. 75: Cat. nr. 146, Hannover 1935.200.730 (photo by author)



Pl. 76: Cat. nr. 228, Paris, BNF 588 (photo by author)



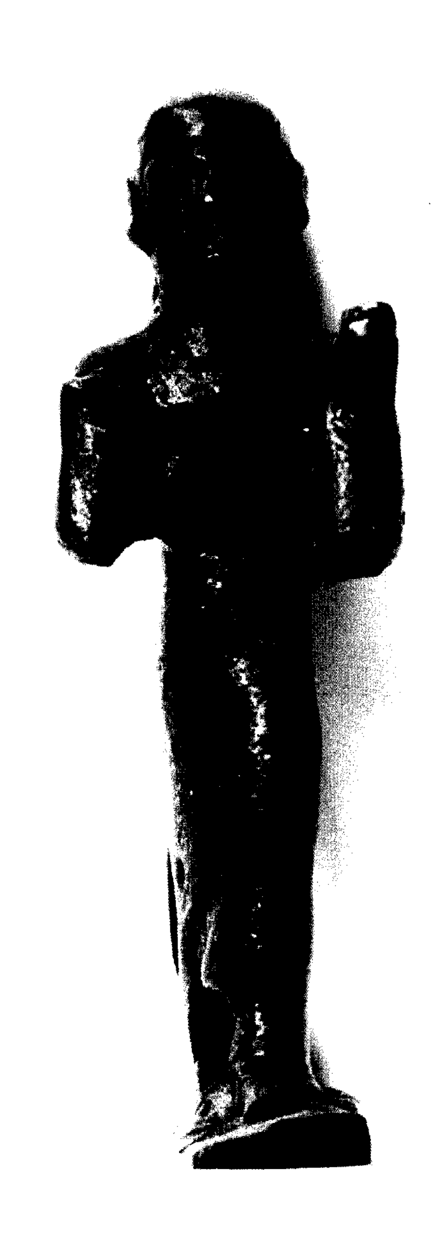
Pl. 77: Cat. nr. 254, Louvre, E 27107 (photo by author)



Pl. 78: Cat. nr. 274, Hermitage 751 (courtesy of the Museum)



Pl. 79: Cat. nr. 234, Louvre E 3845 (photo by author)



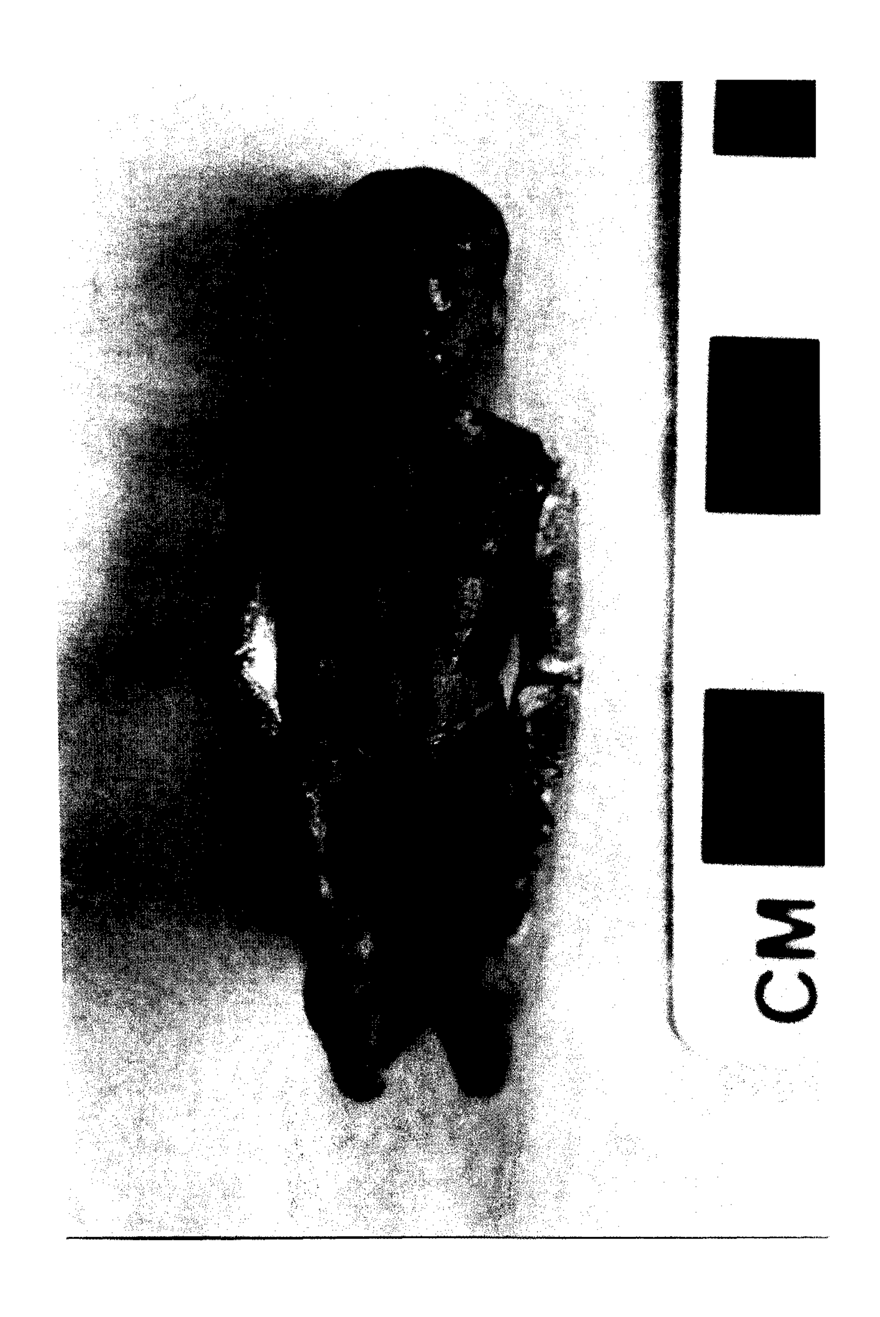
Pl. 80: Cat. nr. 204, Marseille 828 (courtesy of the Museum)



Pl. 81: Cat. nr. 191, London, UCL 8243 (photo by author)



Pl. 82: Cat. nr. 154, Leiden, RvO AB. 34 (photo by author)



Pl. 83: Cat. nr. 181, British Museum, EA 59452 (photo by author)



Pl. 84: Cat. nr. 88, Baltimore, WAG 54.2095 (photo by author)



Pl. 85: Cat. nr. 118, Fitzwilliam, EGA 50.1949 (photo by author)



Pl. 86: Cat. nr. 136, Florence 5693 (photo by author)



Pl. 87: Cat. nr. 171, British Museum, EA 17055 (photo by author)



Pl. 88: Cat. nr. 210, Munich ÄS 4837 (courtesy of the Museum)



Pl. 89: Cat. nr. 135, Essen KPL 18 (photo by author)



Pl. 90: Cat. nr. 144, Hannover 1935.200.557 (photo by author)



Pl. 91: Cat. nr. 256, Louvre N 1592 (photo by author)



Pl. 92: Cat. nr. 89, Baltimore, WAG 54.2098 (photo by author)



Pl. 93: Cat. nr. 76, Antwerp 79.1.45 5/5 (photo by author)



Pl. 94: Cat. nr. 186, British Museum, EA 65640 (photo by author)



Pl. 95: Cat. nr. 196, London, UCL 8250 (photo by author)



Pl. 96: Cat. nr. 145, Hannover 1935.200.728 (photo by author)



Pl. 97: Cat. nr. 99, Bologna, KS 1855 (courtesy of the Museum)



Pl. 97: Cat. nr. 99, Bologna, KS 1855 (courtesy of the Museum)



Pl. 98: Cat. nr. 240, Louvre E 4695 (photo by author)



Pl. 99: Cat. nr. 162, Leiden, RvO F.1951/10.3 (photo by author)



Pl. 100: Cat. nr. 74, Antwerp 79.1.45 3/5 (photo by author)



Pl. 101: Cat. nr. 276, Hermitage 754 (courtesy of the Museum)



Pl. 102: Cat. nr. 170, British Museum, EA 2286 (photo by author)



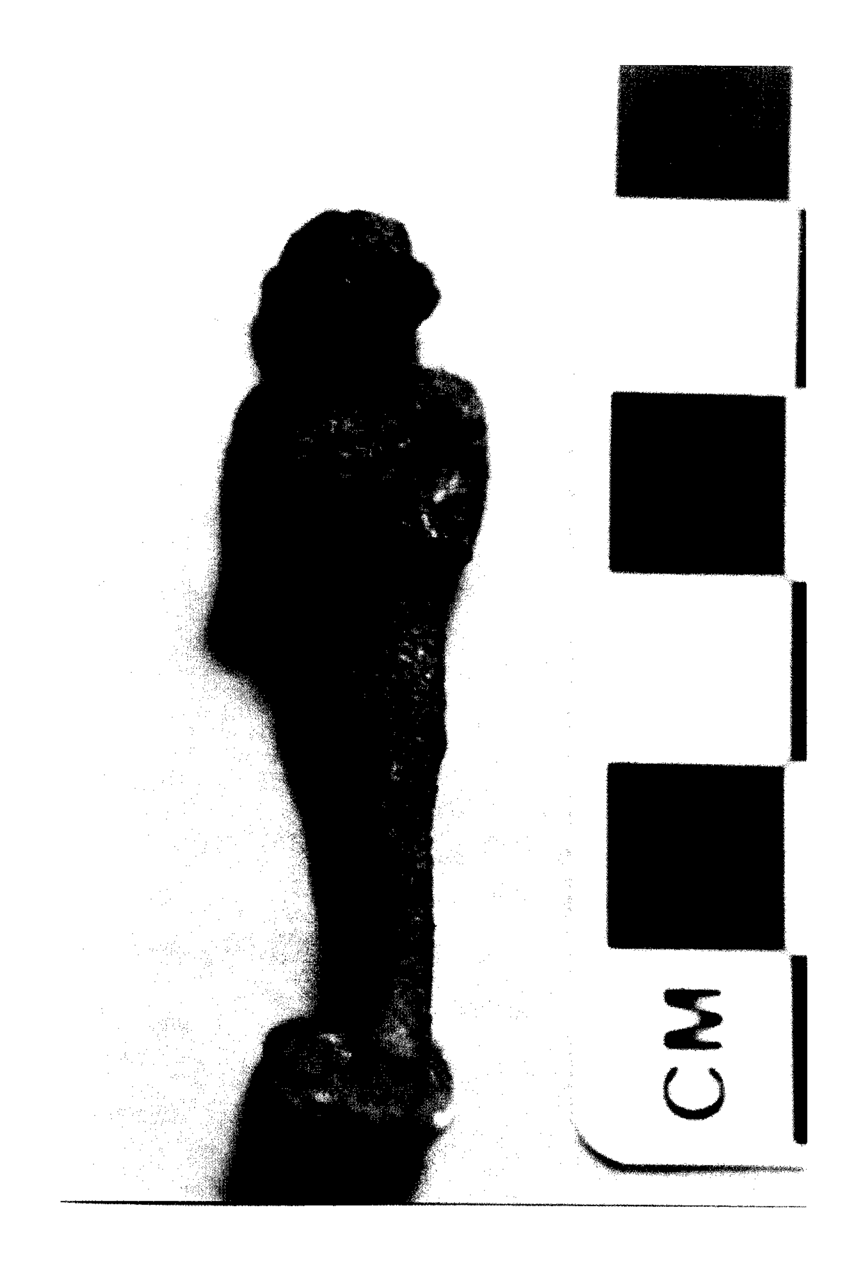
Pl. 103: Cat. nr. 127, Copenhagen, Æ.I.N. 603 (photo by author)



Pl. 104: Cat. nr. 208, Munich ÄS 168 (courtesy of the Museum)



Pl. 105: Cat. nr. 264, Louvre s.n. (photo by author)



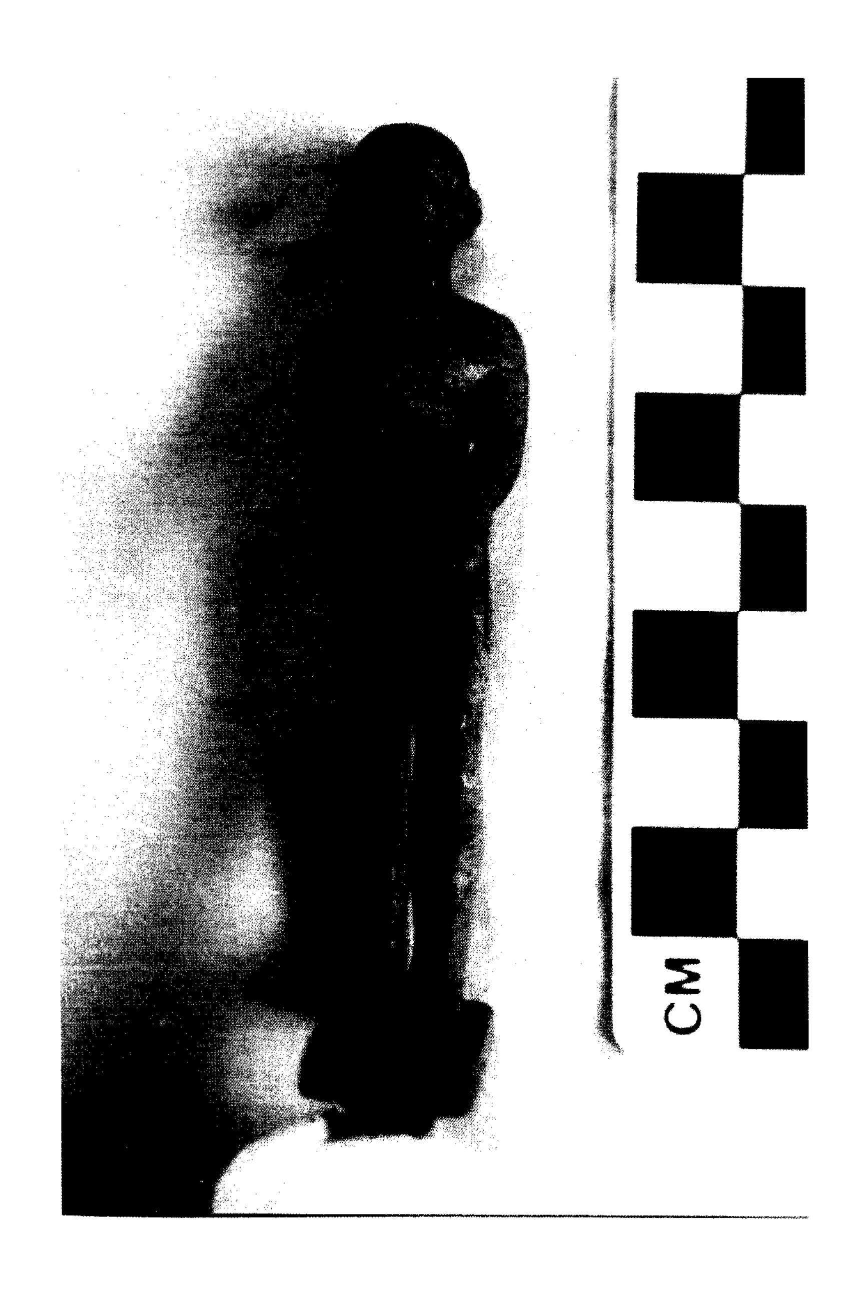
Pl. 106: Cat. nr. 192, London, UCL 8244 (photo by author)



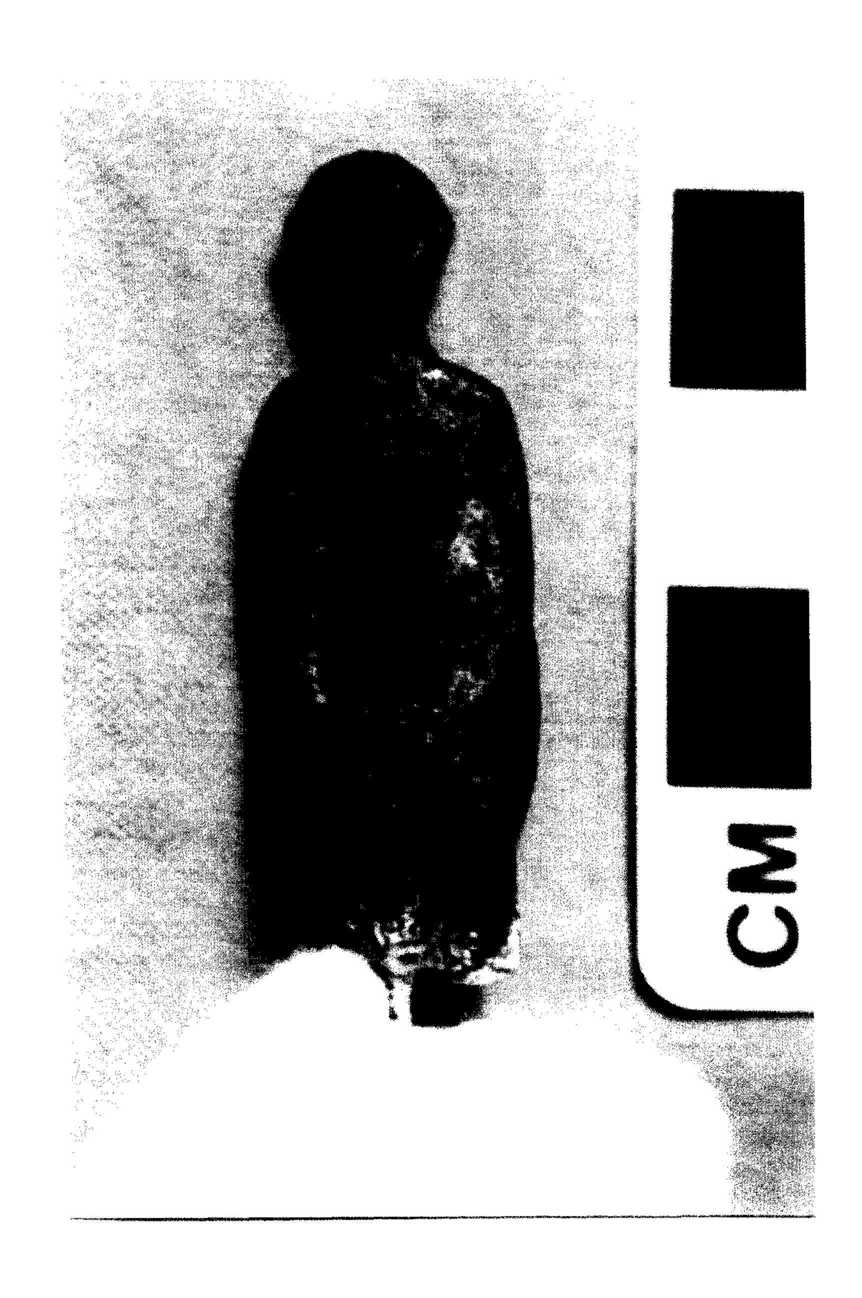
Pl. 107: Cat. nr. 287, Vienna 4278 (photo by author)



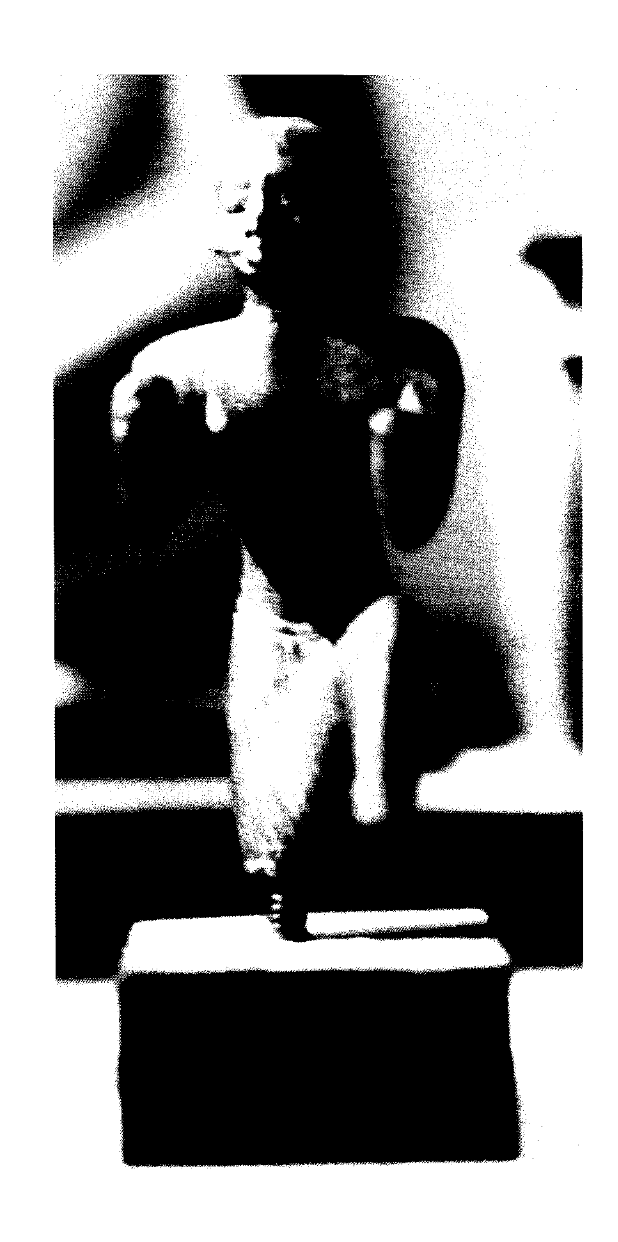
Pl. 108: Cat. nr. 252, Louvre E 22167 (photo by author)



Pl. 109: Cat. nr. 183, British Museum, EA 64560 (photo by author)



Pl. 110: Cat. nr. 193, London, UCL 8245 (photo by author)



Pl. 111: Cat. nr. 239, Louvre E 4692 (photo by author)



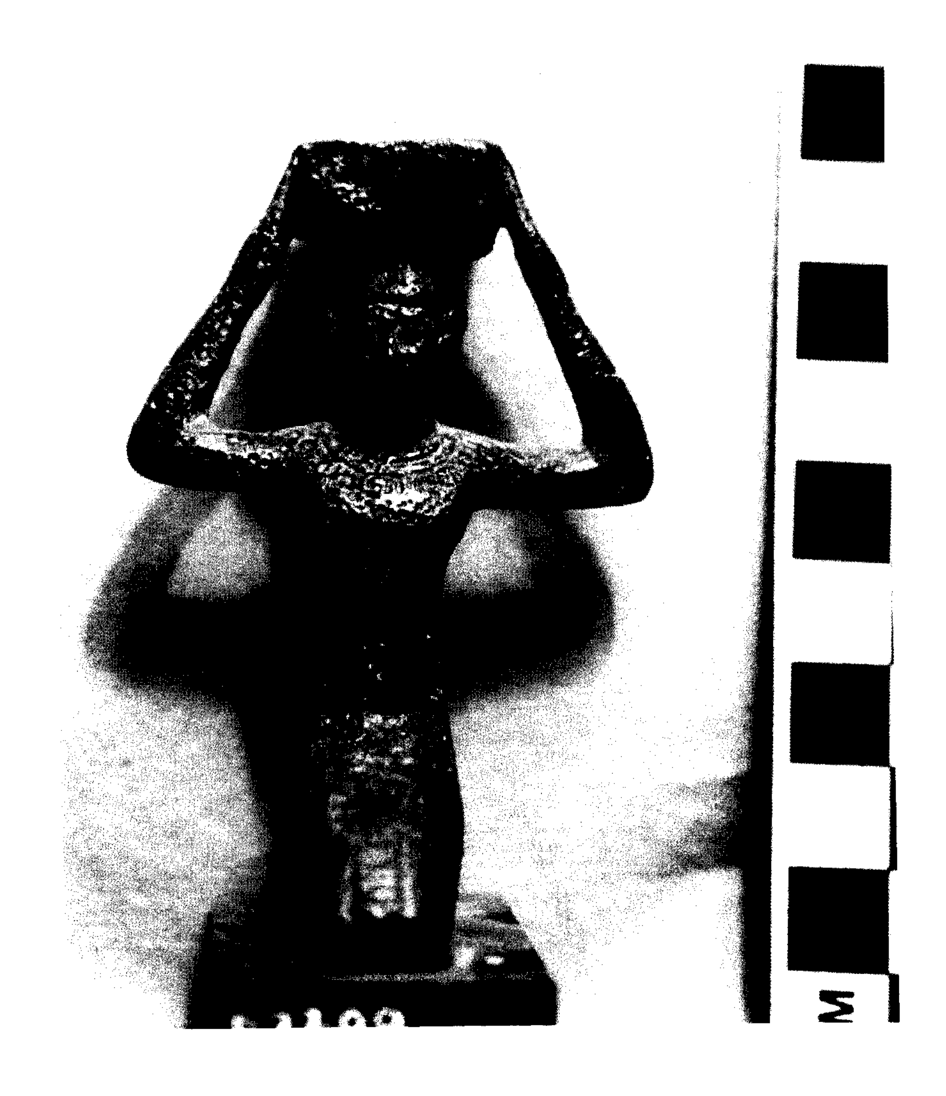
Pl. 112: Cat. nr. 178, British Museum, EA 59392 (photo by author)



Pl. 113: Cat. nr. 246, Louvre E 10785(b) (photo by author)



Pl. 114: Cat. nr. 243, Louvre E 5968 (courtesy of the Museum)



Pl. 115: Cat. nr. 233, Louvre E 3799 (photo by author)



Pl. 116: Cat. nr. 180, British Museum, EA 59394 (photo by author)



Pl. 117: Cat. nr. 261, Louvre N 5048 (photo by author)



Pl. 118: Cat. nr. 242, Louvre E 5949 (photo by author)



Pl. 119: Cat. nr. 245, Louvre E 10785(a) (photo by author)



Pl. 120: Cat. nr. 257, Louvre N 4387(?) (photo by author)



Pl. 121: Cat. nr. 205, Marseille 829 (courtesy of the Museum)



Pl. 122: Cat. nr. 113, Brussels E. 6800 (photo by author)



Pl. 123: Cat. nr. 280, Hermitage 5551 (courtesy of the Museum)



Pl. 124: Cat. nr. 62, Israel Museum 1934-31 (courtesy of the Museum)



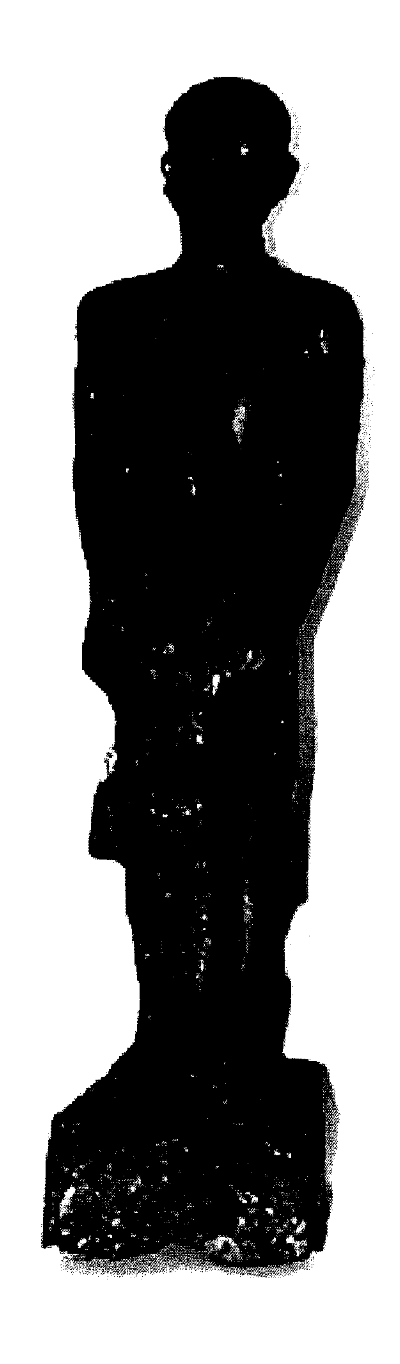
Pl. 125: Cat. nr. 64, British Museum, EA 49243 (photo by author)



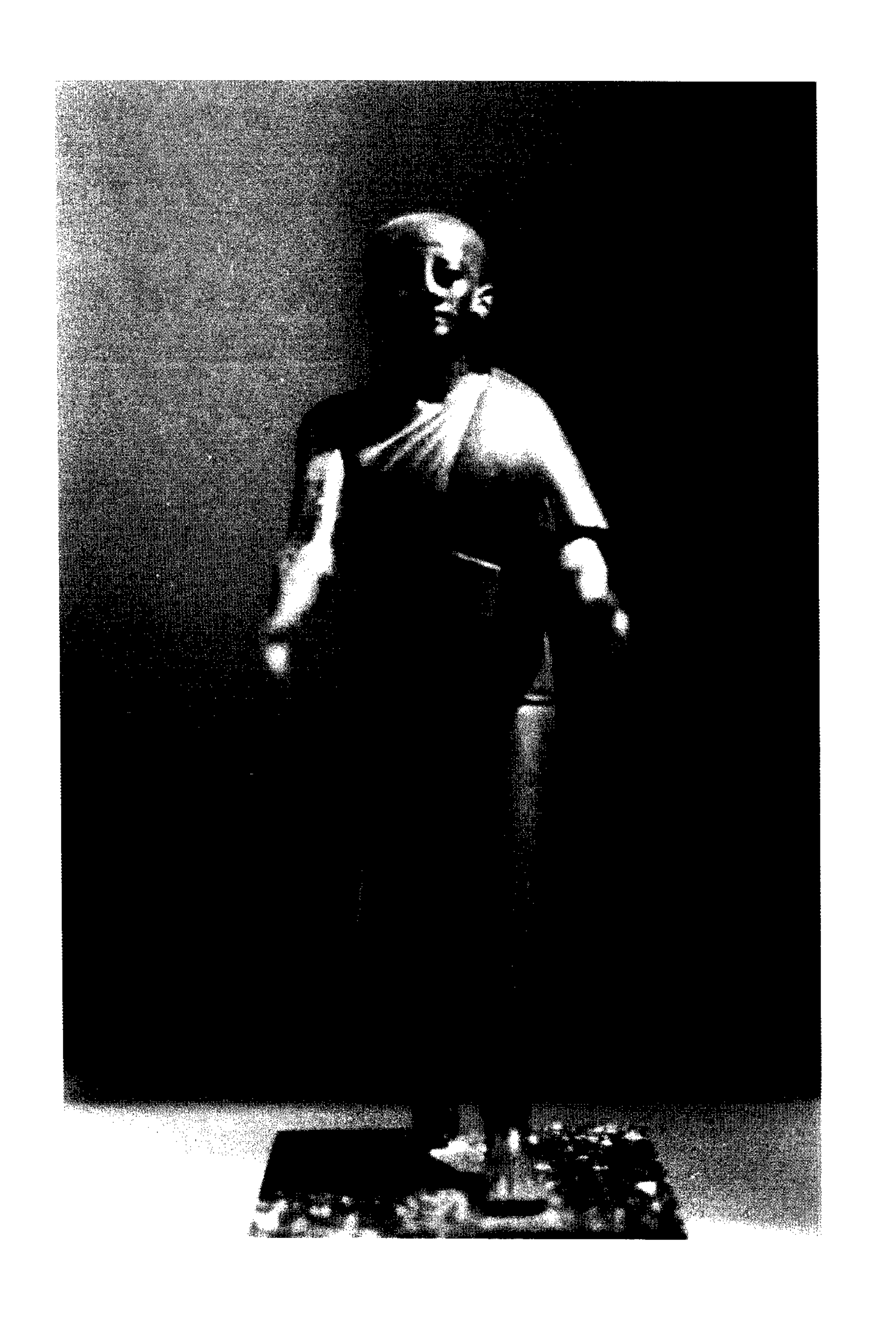
Pl. 126: Cat. nr. 65, British Museum, EA 59391 (photo by author)



Pl. 127: Cat. nr. 56, Berlin, ÄMP 9258
(Kischkewitz 1991: 232, nr. 140)



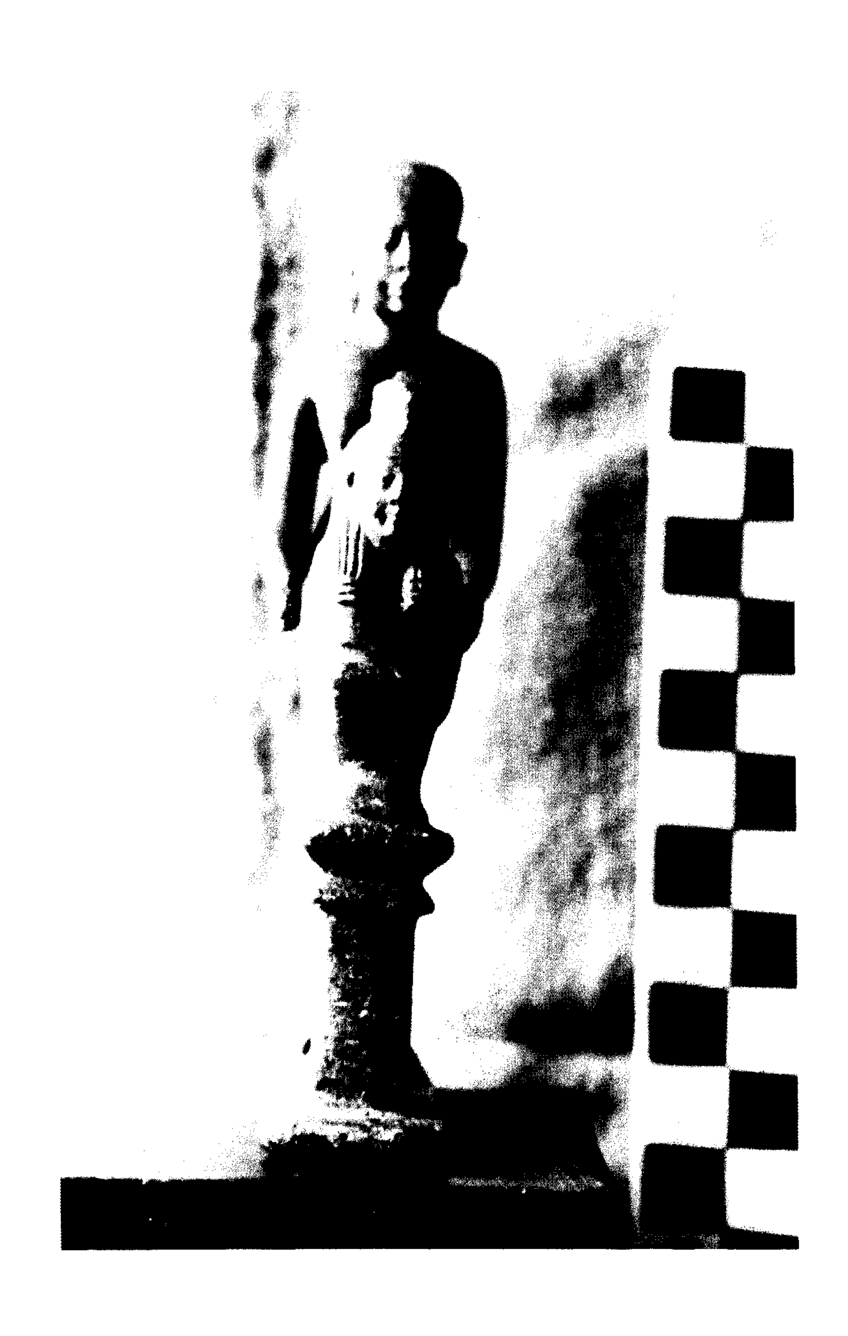
Pl. 128: Cat. nr. 58, Bologna, KS 1858 (courtesy of the Museum)



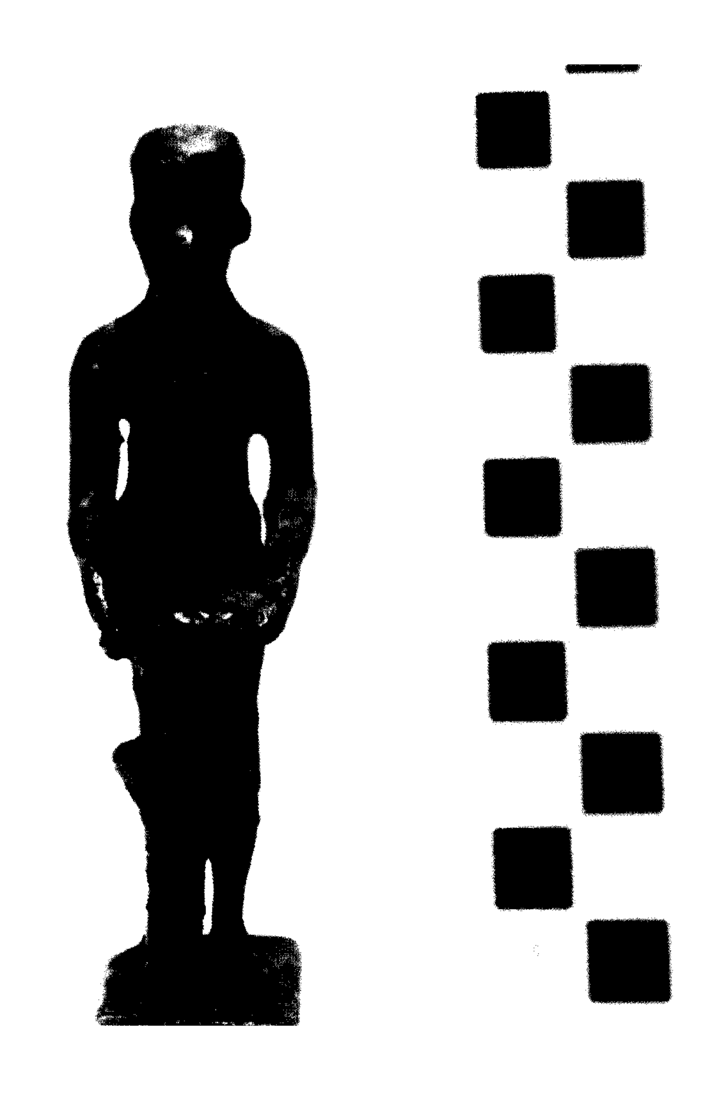
Pl. 129: Cat. nr. 67, Louvre E 11414 (photo by author)



Pl. 130: Cat. nr. 63, Israel Museum 1934-45 (courtesy of the Museum)



Pl. 131: Cat. nr. 60, Florence 1782 (photo by author)



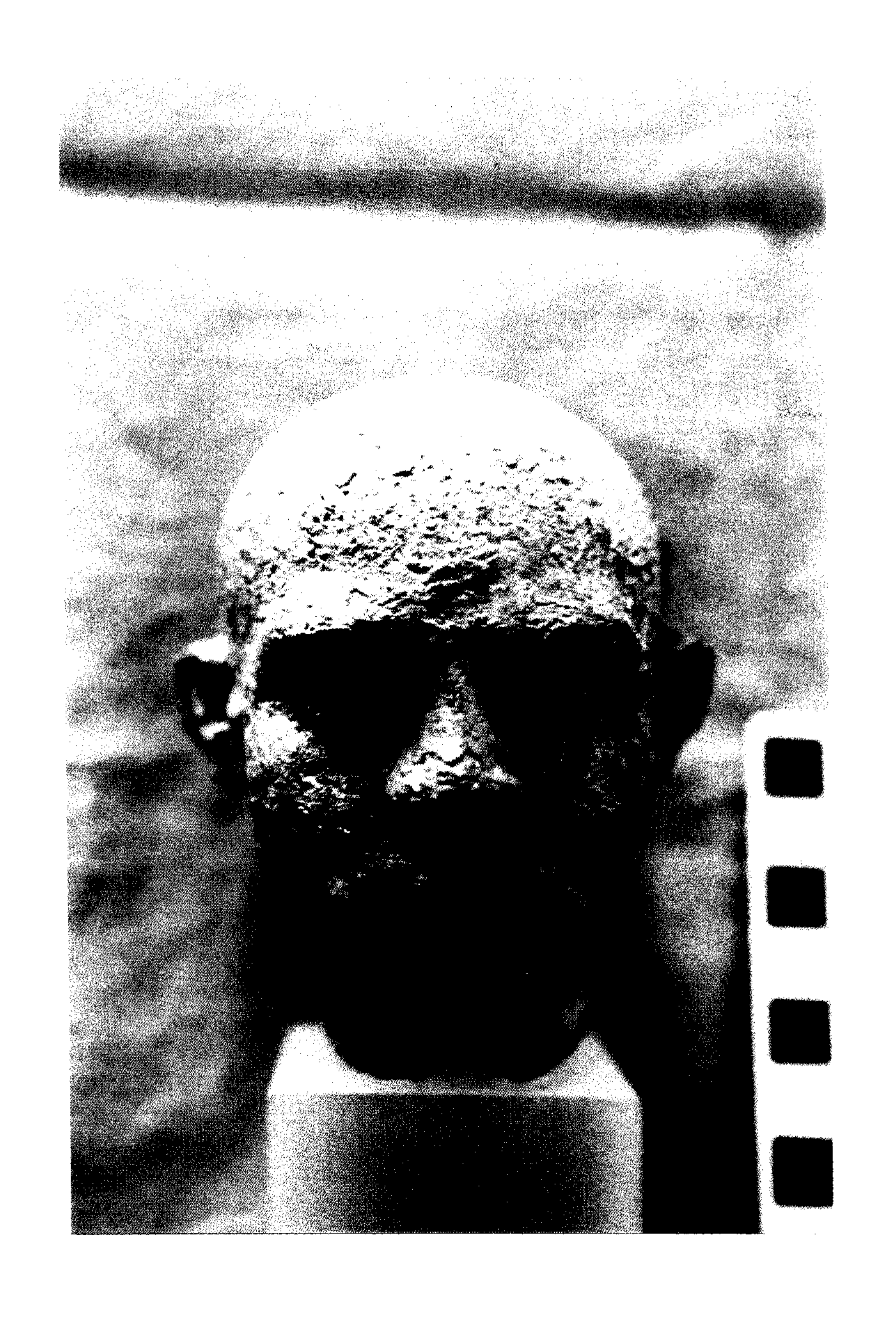
Pl. 132: Cat. nr. 66, New York, MMA 89.2.518 (photo by author)



Pl. 133: Cat. nr. 57, Beverly Hills, CA, Art Market, 1989, Royal-Athena Galleries (Eisenberg 1992: 70, cat. nr. 356)



Pl. 134: Cat. nr. 59, Copenhagen Æ.I.N. 602 (photo by author)



Pl. 135: Cat. nr. 61, Hannover 1935.200.729 (photo by author)



Pl. 136: Cat. nr. 71, British Museum, EA 71458 (photo by author)



Pl. 137: Cat. nr. 70, Copenhagen Æ.I.N. 292 (photo by author)



Pl. 138: Cat. nr. 68, Baltimore, WAG 54.709 (photo by author)



Pl. 139: Cat. nr. 72, Louvre BR 4165 (photo by author)



Pl. 140: Cat. nr. 73, Louvre BR 4394 (photo by author)



Pl. 141: Cat. nr. 69, BCMA 1923.049 (courtesy of the Museum)



Pl. 142: British Museum, EA 64027 (photo by author)



Pl. 143: British Museum, EA 2749 (photo by author)